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momGuesWhat

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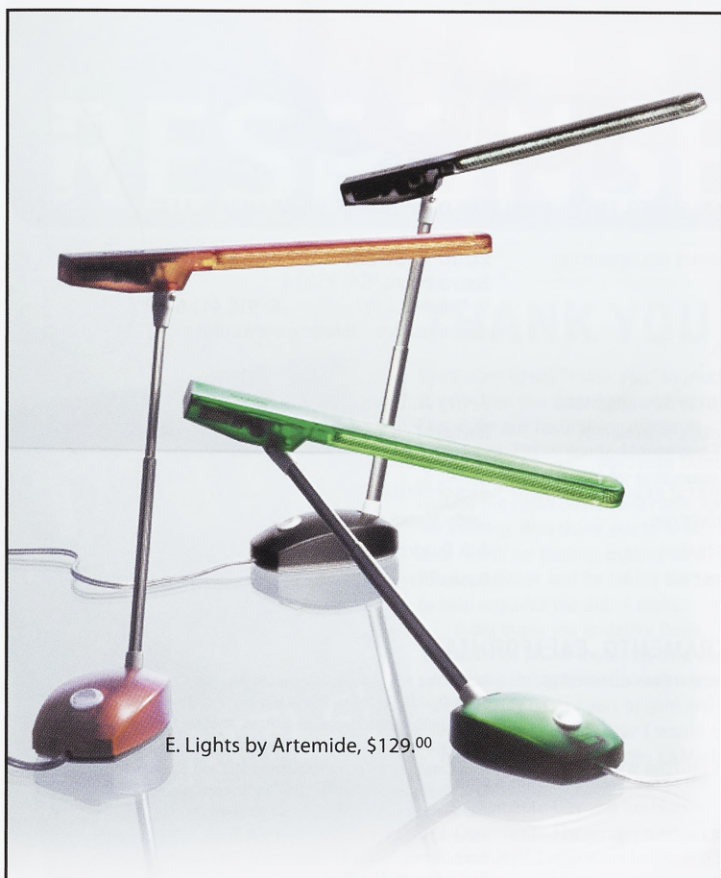
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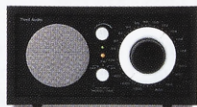
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DISPATCH

FROM THE EDITOR

Personally Speaking

Westerners, regardless of religious denomination, look at the month of December as a time to reflect over the changes the past year has brought into their lives. It is a time when we realize that last year's New Years resolutions never made it past January, that we didn't take the dog on as many walks as we had hoped, that we didn't call those relatives that we've been meaning to call for ages, and most importantly, we didn't tell the people closest to us that we love them enough times.

So, since our publishers took a few moments to reflect on their years both personally and professionally (see page 11), I will set aside my editor hat for one issue and use my soapbox to do the same. If you don't like sentimentality, just flip ahead to the Brokeback Mountain spread now (It's an AMAZING film, by the way).

Professionally this year, I have seen many disheartening things. The scandal with Ford's advertising, gay-marriage getting knocked down left and right, anti-gay constitutional amendments looming over our heads, the few laws that protect us disappearing one by one and the uproar Seattle faced over its annual pride event. More GLBT based businesses are disappearing and our nonprofits are struggling more than ever. Worst of all this year I watched a number of my gay icons turn away from their community.

Still, if I turn the coin, there are some wonderful things that keep me ever more committed to our community. I got a lump in my throat seeing the turnout on Dec. 4 for Kathy LaMadrid. I was pleased to attend my first Breaking Barriers' Hoedown, which raised over \$10,000. I have watched Lambda Players thrive in their new theatre space. I have seen SacGLESN, know known as RESPECT, turn into a stronger even more powerful organization. And have watched our Lavender Library continue to grow and branch out. And I have gotten to know some pretty cool people in Seattle and San Francisco.

In March, when I came back to MGW after a 10-year absence, I was fortunate enough to be part of transforming MGW into a magazine. I have also felt, from the moment I walked in the door and met with Jeffrey Davis... that I was home. I have loved being part of this transition and watching it grow by leaps and bounds. There are some who do their best to hold MGW down, but at a time when we are fighting desperately just to keep our right to exist openly in this country, we all need to realize there are more important things than behaving like high-school kids fighting trying to win a popularity contest. We are in a struggle for our own human dignity.

And finally since I'm bein' all personal, I would like to take a couple moments to tell a few people how much I care about them before the year is up and I have missed yet another chance. To my office buds Jeff, Jason, Mike and Rich—thanks for the rubber band wars. To my Lambda Players crew—break a leg, my loves! To Corey Hart—release a new CD, please! To my family (Mom, Audy & Macc, Christy, John & the kids)—I love you THIIIIIIIIIS MUCH! To Nephi—congrats, babe, I knew you could do it! To my bestest buds (Heather, Tom, Charlie, Shaun and aaaalllll the others who belong here—you know who you are), thank you for keeping me sane. And CJ—you're the only man I ever loved—but not like that.

Happy Holidays! Tell someone you love them.

Matthew Burlingame

EDITORIAL DIRECTOR



MGW

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RESPONSE

PREVIOUS ISSUE



THANK YOU

I just want to say "thank you" so much to everyone that was there with us on Dec. 4 for our fundraising dinner at The Depot. Thank you to Marge and T J, owners of The Depot for graciously hosting the pasta dinner and raffle for the evening. Also thank you to Mike J. of MGW for hosting, putting on a fabulous dinner and for taking the time to help organize the entire night.

A big thank you to Jeffry Davis, publisher of MGW for all his help and donations throughout this entire year. Jeffry truly has a heart of gold and without his help this year I would not have had the fact of Kathy LaMadrid being a missing person out in the Sacramento Gay and Lesbian Community. Thank you so much for that Jeff! I also want to thank Jeff for helping with the organization of the dinner and candlelight service. It was Jeff's idea to have the dinner as a fundraiser.

Also thank you to Jeff's wonderful staff for all their efforts as well. Matthew, Rich and Jason—I love you guys at MGW! I also want to say thank you to all the girls that showed up from Women on Wednesdays Group—Marsha, Sam, Patricia, Vickie, Majesta and her friend. Thank you to Diane from McMartin Realty and her girlfriend, Sharon for all their help and for donating some wonderful prizes for our raffle.

Also a big thanks to Michael of the Depot for all his help with set up and staying to make sure things ran smoothly and for the "remembrance" table you set up. I think that was the most beautiful Tribute to Kathy's Memory.

Also thank you to Sam for helping all day as well running the video camera.

I want to say a big thank you also to Lauren on the Board of the Lambda Center for graciously opening the doors to the center so we could cook, for helping with set up and speaking at the Service.

I want to say a special thank you to Libba and Ricki of Outpost for Hope for helping to organize the service. And thank you to Kathy's friends who attended, and my friends who supported me. A special thank you to my dear friend Sharla Smith, for standing beside me as I read my speech, ready to take over if I couldn't finish. I am proud to say that I made it to the end. Thanks to Robin for speaking and sharing her fond memories of Kathy.

And last, but not least...I want to thank everyone personally from the bottom of my heart for all of your hard work, and to everyone who attended the dinner and candlelight service.

Sunday, Dec. 4th, 2005 is a memory of an entire community coming together, that I am so proud to say I got to experience first hand and I will never forget. The feeling it gave me inside I can't begin to describe, but I can say it's nothing I have ever witnessed before and all I can say is how awesome and wonderful it felt to realize how great our GLBT and gay-friendly communities really are. All of your efforts have Kathy's family and friends and myself believing that HOPE does still exist. Thanks to all of you, we raised \$ 744 and more is still coming into the Fund at the bank. Thank you so much for your donations! All the funds will go towards the search to find Kathy.

Kathy has been missing since Dec. 17th, 2004. She went missing from

Fort Bragg, Ca. She was last seen wearing dark men's baggy pants and a long sleeve blue button up shirt. Her hair color was the natural color of light brown at the time of her disappearance, but can range from black to bleach blond. She has a red and black tattoo on her left ring finger. She stands 5'10" weighs approx. 160 lbs. She has green to hazel eyes. Her missing person case # is 04-4466. She is on missingadults.org and also locally at Outpost for hope at outpostforhope.org. Anyone with info pertaining to this case please call Shelli LaMadrid at 916.879.3505 or email Tahoe_girl@netzero.net

If anyone would like to help volunteer for a future event or has helpful connections with law enforcement, search & rescue, private detectives or other detectives that may help us find Kathy, please contact me. Also further donations would be greatly appreciated. Please send to: The Kathryn LaMadrid Fund, c/o Placer Sierra Bank, Roseville Sq. Banking Center, 110 Harding Blvd., Roseville, CA. 95678, 916.783.7134, Angela Schubot account manager.

Because of all of you I feel Kathy received the Respect and Honor throughout our community of which she was much deserving. Thank you for this priceless gift that will always be remembered in our hearts. With your help and efforts we will one day find Kathy—hopefully very soon. Merry Christmas and a peaceful holiday season to us all.

Peace be with you all.
Sincerely,

Shelli LaMadrid

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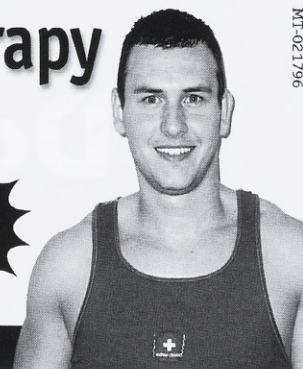
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newsWIRES

New York

FORD TO PULL GAY MEDIA ADS

Ford Motor Company stated the company's Jaguar and Land Rover brands would no longer advertise in publications aimed at the gay community. While gay groups feared the pull was a result of a boycott by the American Family Association (AFA) that began earlier in the year, a Ford representative denied this conclusion. While ads for the Land Rover and Jaguar will discontinue, Volvo will continue to advertise in The Advocate.

Jaguar's sales have dropped almost 50 percent in October, according to reports. Land Rover sales increased by over 40 percent "We are deeply dismayed...if there is an agreement with AFA, we expect Ford to disavow it. We expect Ford to publicly reaffirm its historic support for our community, and we expect Ford to meet with LGBT representatives to resolve these concerns," stated a press release from GLAAD.

LESBIAN CONVICTED OF PARTNER'S MURDER

A Yonkers woman was convicted of first-degree manslaughter in the fatal shooting of her longtime partner last Christmas Eve after the jury rejected her claim of self-defense. She insisted that she feared for her life and was a victim of battered women's syndrome after years of physical and mental abuse. She claimed her partner lunged at her, and she believed that her lover was going to force her to kill herself, after she told Chumbley to get their gun, because she was worthless. She faces at least five years and a maximum of 25 years in prison.

Washington

VOTERS TOSS OUT 'GAY CHAT MAYOR'

Voters overwhelmingly ousted Spokane Mayor James West, agreeing that he violated his office by offering city jobs to young men he met in gay chat rooms in return for dates. His last day will be Dec. 16, the day the results become official. Tuesday night officials said voters approved the recall by a 30 percent margin. West, who had a long history of voting against LGBT rights legislation, was outed in a series of articles in the Washington newspaper called "The Spokesman-Review". The paper set up a sting operation, using an employee to chat up the mayor on Gay.com. It then published the conversation. Following the initial story, two gay men came forward, telling the paper that they had met West in chat rooms and that he had offered them jobs if they would go out with him. West opposed gay rights bills introduced in 1985 and 1987. West plans to sue The Spokesman-Review.

Great Britain

MAN DIES AFTER GAY UNION CEREMONY

A day after Matthew Roche entered into a civil partnership with his longtime lover Christopher Cramp the 46-year-old died from inoperable lung cancer. The couple was given special dispensation to bypass the normal 15-day waiting period between

the time a couple applies for a civil partnership and date the ceremony can be held. The couple was united in a brief ceremony the same day that the civil partnership law came into effect. The government decision made Roche and Cramp the first same-sex couple to exchange vows in Britain. The hospice said that Roche died peacefully.

ROBBIE WILLIAMS WINS GAY LIBEL CASE

British pop singer Robbie Williams has acquired a large gay following ever since his days in the boy band 98 Degrees. Now Williams has accepted substantial but undisclosed libel damages over claims that he was secretly gay. According to a statement by his attorney, "Mr. Williams is not, and has never been, homosexual." Williams did not appear at the London Courtroom for the settlement of his action against MGN Limited and Northern & Shell. MGN published on the front page of "The People" in August 2004, a story headlined "Robbie's Secret Gay Lover". The story insinuated that the writer of Williams' biography was in fact his lover and suggested that Williams engaged in casual and often twisted homosexual encounters with strangers. Williams' attorney denied these allegations were true.

ELTON TO WED AT WINDSOR

Now that Great Britain has opened its hearts and minds, and most importantly, laws to gay marriage, gay celebrity weddings are creating a buzz. Sir Elton John intends to marry his longtime companion David Furnish at Windsor Guildhall (where Prince Charles and Camilla Parker Bowles married). The ceremony will take place on December 21, the date on which gay couples will officially be able to marry. The pair will be pronounced 'husband and husband' by Clair Williams, who also officiated

the royal marriage of Prince Charles. The wedding will be an intimate affair with only Sir Elton, his mother and stepfather and the Furnish family in attendance.

John, 58, and Furnish, 43, will then throw a lavish party at their £12million Windsor mansion, with guests expected to include the Beckhams, Elizabeth Hurley, Rod Stewart, Sir Mick Jagger and Dame Elizabeth Taylor. Also in attendance will be fellow performer George Michael, who has plans to marry his companion Kenny Goss at a later date. More than 1,000 homosexual couples yesterday signed up for 'civil partnerships' as the gay marriage laws came into effect.

Malaysia

TRANSSEXUAL WON'T CHALLENGE GOVERNMENT

Malaysian transsexual woman, Jessie Chung, won't fight a decision by her government to declare her marriage to a man as illegal. Her reason is simple, she "wants no trouble". Her marriage believed to be the first such union in this mostly Muslim country. Chung, a Christian said she was "satisfied and very much in love" after marrying Joshua. "I respect the laws in this country," Chung said. "My husband and I want a peaceful life. We will be content as long as no one tries to interfere with our marriage." The marriage was declared invalid as it is considered a same-sex union. Chung's identification papers state she is still a man, since Malaysian transsexuals cannot legally update their gender status even after changing their sex. The National Evangelical Christian Fellowship comprising 2,000 churches said it also won't recognize the marriage. Many transsexuals in Malaysia face discrimination and cannot find employment, forcing them into illegal sex work, activists say.

THE Jack MapleTEAM...





UPDATE ON SAME SEX MARRIAGE

by Boyce Hinman

CHIEF LOBBYIST LAMBDA LETTERS PROJECT

Boyce Hinman may be contacted at
LambdaLP@aol.com or (916) 728-1261.

2006 COULD BE THE CLIMACTIC YEAR IN THE BATTLE FOR MARRIAGE EQUALITY IN CALIFORNIA. BATTLES ON THREE FRONTS COULD ULTIMATELY DECIDE, FOR MANY YEARS, WHETHER SAME SEX COUPLES HAVE THE RIGHT TO MARRY IN CALIFORNIA.

The three fronts are in the legislative arena, in the courts, and in the initiative process.

Assembly Member Mark Leno is now determining whether or not to reintroduce his same sex marriage bill in the state legislature. This year his bill was approved by the legislature but vetoed by the Governor. The Governor was greatly weakened by his loss in this year's special election. He might be more willing to give in and sign a bill if it

came to him next fall. However, 2006 is an election year. It might be hard to get enough legislators to vote for such a controversial bill.

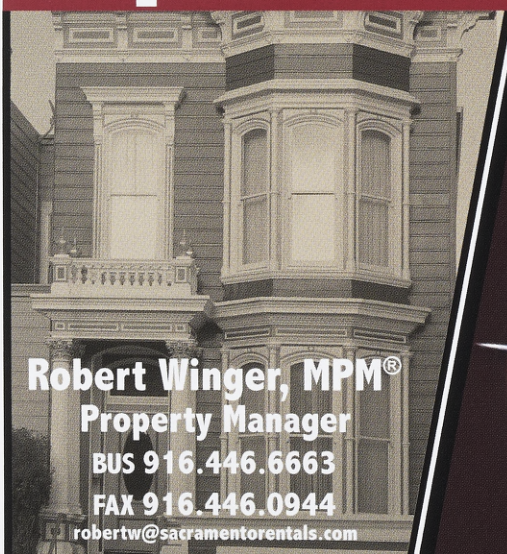
Two key court cases are as follows. In February of 2004, the City of San Francisco sued the state of California claiming its ban on same sex marriage violates the equal protection and due process clauses of the state constitution. In March of 2004 the National Center For Lesbian rights, and the ACLUs of Northern and Southern California sued the state (in Woo and Chung v. Lockyer) on behalf of 6 same sex couples who were seeking the right to marry in California. Eventually these two cases were joined and brought before Judge Kramer of the San Francisco Superior Court. On March 14, 2005, Judge Kramer ruled that the current definition of marriage in California law violates the California constitution. Then he stayed his decision pending defendants' appeal. A state appeals court may issue its ruling on the case early in 2006. Almost certainly that ruling will be appealed to the State Supreme Court. Then there are the initiatives. At

this point no fewer than 14 proposed initiatives have been submitted to the Secretary of State. All of them would amend the California Constitution to ban same sex marriage. Most would also take away the domestic partner benefits that same sex couples in California have gained in the past few years. Since these are constitutional amendments, if they pass, they would be very hard to overturn. It would require a majority of the voters in California to vote to overturn them in some future election.

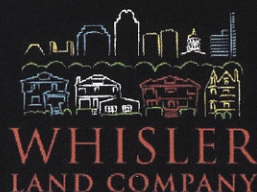
None of the initiatives have qualified for the ballot yet. In order for an initiate to be on the June 2006 ballot, its supporters must submit at least 598,105 valid signatures by late December. Sadly, one or more of them might qualify for the June ballot. If so, and if voted down, it is very likely another such initiative will be on the November 2006 ballot.

I think any ballot that takes away domestic partner benefits can be defeated. Polls show that voters don't want to overturn domestic partner rights. But it will take a lot of work. I urge you to consider getting involved.

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STAND ALONE

Jammin' Jo Productions will present Sacramento singer/songwriter **Gina Livingston** live in concert on Saturday, Jan. 7, 2006 from 8 - 9:30pm at Club 21, 1900 21st Street. There will be a cover of \$5 - \$7. Quoted as one of Sacramento's hottest performers Gina will be debuting new songs from her upcoming CD release, including her latest song "Where I Stand".



VALLEY BEARS GIVE CHECKS TO CHARITIES

On Dec. 7 the Sacramento Valley Bears (SVB), representatives of the Ken Day Fund, presented grant checks to ten Sacramento charities that serve the HIV/AIDS community. Approximately 30 people attended the event, held at Club 21. The funds are a result of SVB's participation in "Lazy Bear" a four-day event held in Guerneville and run by CastroBear Presents headed up by well-known activist and promoter Harry Lit. Each year SVB members generously donate their time and effort so that HIV/AIDS related charities in Sacramento would reap the rewards. This year volunteers from Lambda Players joined the SVB to help man the event that is now in its tenth year. This year the Ken Day Fund was awarded \$40,000 for distribution. The fund was established in the memory of former SVB member Ken Day after his untimely death resulting from AIDS-related complications. The fund focuses on "the education on acceptance and tolerance of personal lifestyle choices, & regarding the prevention of HIV infection; holistic approaches to improve quality of life; a camp designed for families with children of HIV and AIDS; respite care that is needed at times for family care givers; and to the end stage care alliances, from hospice to housing, that are providing needed services in the Sacramento region." Recipients of this year's grants are: Center for Complimentary Care, The Sacramento Valley Veterans, AIDS Housing Alliance, AVALON AIDS Housing Alliance, California Hospice Foundation, Lambda Players, PFLAG Sacramento, Sunburst Projects, Lavender Library, and R.E.S.P.E.C.T.

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Age: 20 Sign: Taurus

Hair: Black

Eyes: Brown Height: 5'9"

Weight 150

Lived in Sac: 10 Years

FAVORITES

BAR:

The ones I sneak into?

MUSIC:

Linda Eder, Miles Davis, Anything Jazz

RESTAURANT:

A Taste of Chai

THINGS:

Shopping, Reading and Lambda Players

INDULGENCE:

Oatmeal Raisin Cookies & Coffecake

CELEBS TO

HANG OUT WITH:

Nicole Richie, JoJo

THINGS

ABOUT SAC:

I love being by the river everywhere I go

GREATEST FEAR:

Dying Alone

GREATEST

CHALLENGE FACING

GAY PEOPLE TODAY:

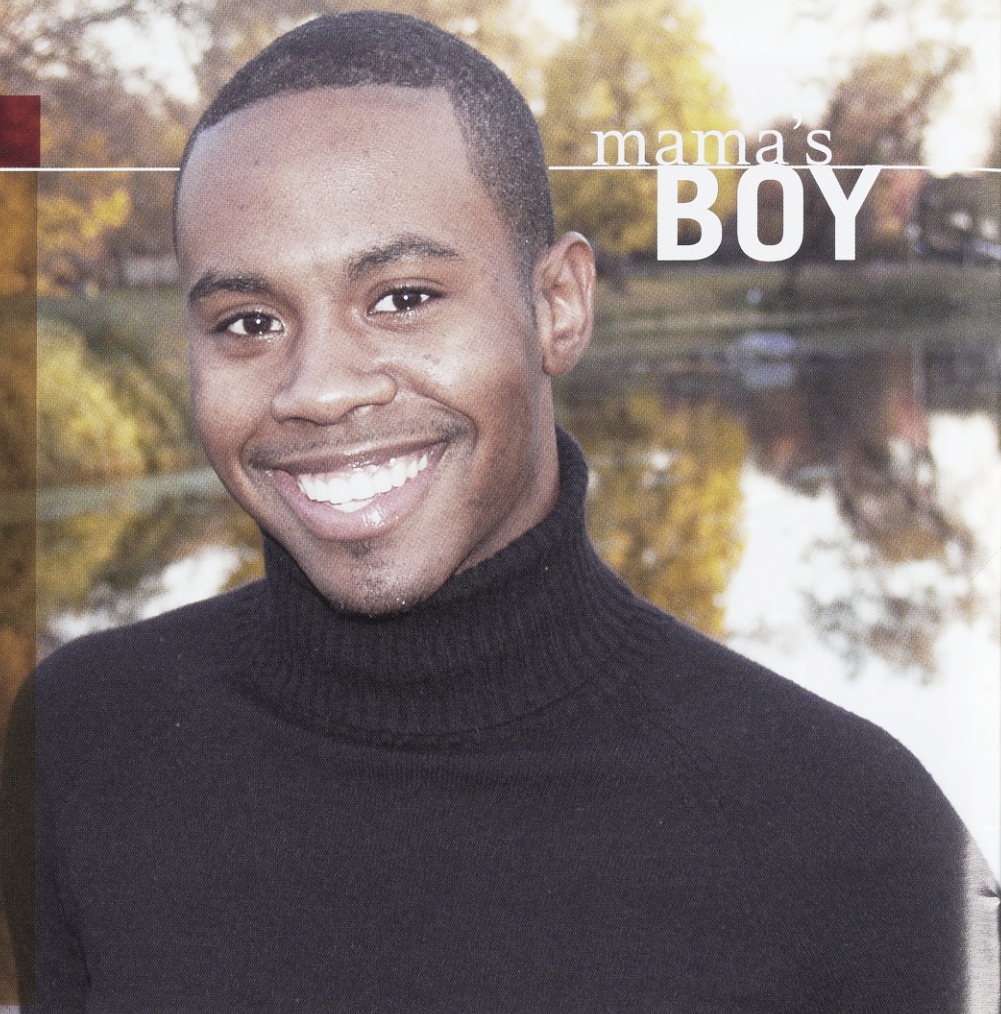
I wish we'd start loving our bodies and accepting the beauty that was given to us.

WORK OUT TIPS:

Does dancing count?

If it does, dance 24/7

on the couch

mama's
BOYmama's
GIRL

erica francescisco

Age: 30 Sign: Cancer

Hair: Reddish-Brown

Eyes: Brown Height: 5'6"

Weight: 105

Lived in Sac: 15 years

FAVORITES

BAR:

Limelight & Faces

MUSIC:

World Music & Reggae

RESTAURANT:

The Dead Fish in the Bay Area

& Chops d/t Sac

THINGS:

Color in coloring books & hang out with friends

INDULGENCE:

Chocolate

CELEBS TO

HANG OUT WITH:

Professor Cornell West

THING ABOUT SAC:

Not as fast paced as the big city

GREATEST FEAR:

That my son won't grow up to be an outstanding man and contribute to his community

GREATEST

CHALLENGE FACING

GAY PEOPLE TODAY:

First and foremost, people's ignorance and the legal system

WORK OUT TIPS:

Stretch those legs while you eat those bon bon's



from the PUBLISHERS

As we prepare to enter 2006, I have reflected on what this last year has taught me, and the many things that 2006 will bring. I look back at the loss, both personally and throughout our community. This year I lost my grandmother—a woman who taught me the meaning of self-worth and self-pride. I lost friends who felt that political games and petty grudges were more important than time-tested relationships. And for a while, I lost my belief that, as Anne Frank said, people are truly good at heart.

I have also gained a lot this year. I have gained new friends who have in a short time proved to be a greater source of trust and support than I have had before. I have been able to see our microcosm of the world through many other perspectives than my own. Most importantly I have regained my belief in my community and the work we do at MGW.

Recently I had the opportunity to see a side of our community that warmed my heart and reminded me how as a Publisher of a magazine, an individual, and a member of the gay community, I can make a difference. Many of you have followed our coverage of Kathy LaMadrid's disappearance last December. In the beginning I was horrified at the lack of support from local media. On December 4th, I witnessed a community come together to honor Kathy. I saw the spirits it lifted, the hearts it touched. Most of all it reminded me why I chose to be part of the GLBT media. It showed me what separates MGW from others in our local market.

I want to send a special thank you to TJ & Marge Bruce and the Depot staff for opening your hearts and your place of business. Thank you to my staff, Matthew, Rich and Jason, and a very special thank you to Associate Publisher Mike for the immense amount of work and heart you put into this fundraiser. You are all my heroes! Most importantly, thank you to the community who came out, supported the cause and volunteered time. This is what makes our community strong—UNITY!

I would also like to thank everyone for supporting MGW. As we progress with our new format and expand our market, we deliver the message loud and clear that "change is good" and needed. I hope our readers are proud and enlightened by the service we provide. From the staff to the owners, everyone has put every ounce of blood, sweat and tears into making a difference. We hope we make you as proud as you make us!

In closing a thank you to Terry Sidie... The man I might as well have married back in June. So many things happened so quickly. I am not sure we had the chance to realize what was about to take place. Many questions, many arguments, a few tears (I'm the sensitive one), lots of laughs, and many sleepless nights. You have made me proud to have you as co-owner of this company, a friend and part of what has become a very large and loving family. You jumped into this unfamiliar territory and despite the change in hats, excelled and proved to me that you belong here with the rest of us crazy journalists.

Wait until you see us in 2006! Terry and I along with our staff will continue to combine our strengths and support one another. The result will be real GLBT media with strength and compassion.

Happy Holidays and a wonderful new year

Jeffrey Davis
Executive Publisher

On behalf of myself and the entire MGW family, I wish each and every one a wonderful holiday season and a very happy New Year. I sincerely mean that!

2005 has been a banner year for local GLBT businesses and organizations in Sacramento and beyond. Sacramento's local bars—all of them—are expanding, changing and improving. Organizations like Lambda Community Center, Capital City AIDS Fund and their NorCal AIDS challenge, Stonewall Democratic Club, CGNIE and Breaking Barriers have all made great strides to handle Sacramento's ever-expanding population. New GLBT owned and friendly businesses such as Urban Fitness, Butch & Nellie's and Active Life Chiropractic open daily.

In Seattle, the community continues to grow and exceed its own expectations. Seattle's pride committee, local businesses and charities have worked hard to find the answers to challenging issues while still meeting the needs of an expanding population with a unique and strong sense of community. When we put our differences aside and work together, GLBT people all over the west coast make miracles happen. I sincerely hope this can continue in 2006 and beyond.

Many people have asked me about the FACES expansion and the future of 20th & K as Sacramento's "Castro". Yes, we are expanding FACES and yes there is a swimming pool in the plan! While we are eight to ten weeks behind schedule, I am absolutely calm and not pulling my hair out. I'm sure some of you are thinking "does he have hair under that hat?"—well I do. I should because I paid for it! Moving along—the FACES project will complete by March or April. I believe Sacramento deserves the best of everything and I am working hard to do my part to see it happen.

Headhunters is finally open and Manager Scott (aka Large Marge) is involved getting our agenda for the new club. I look forward to a lively piano bar with occasional live singers, great new videos and a variety of sports on our plasma screens. Keep your eyes open as we complete the new coffee house and Leather/Levi bar! The Mercantile Saloon's new patio and the Depot's expansion are well underway, providing more entertainment options for all of us. Leumen's lighting is moving in—and in 2006 Mike Heller's MAARS project will add even more restaurant, retail and fun to the neighborhood. Welcome to all of them!

MGW has been an adventure. Jeff Davis and I are getting better at this all the time. We are moving MGW's office above Club 21—into the heart of Lavender Heights as we continue to expand up and down the west coast. I'm very proud of the dramatic improvements we have made to this 28-year journalistic institution in Sacramento, and to be able to share ourselves with our brothers and sisters all over the West!

I want to thank everyone for the last 20 years. I hope can leave this community better off than I found it. It has been a huge part of my life since I opened BoJangles in 1976 and I couldn't be more proud of it than I am right now.

Happy Holidays to all and to all a good night!

Much Love,
Terry Sidie
Executive Publisher



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As the only organization whose mission is to serve the Gay, Lesbian, Bisexual and Transgender (GLBT) community of the greater Sacramento area, the need for our programs and services is great and growing rapidly. From providing a safe, affirmative environment for youth who may be struggling with their sexual orientation, to substance abuse counseling, to conversation and coming out groups for lesbians and gay men, the Lambda Community Center is working hard to build a strong, healthy and prosperous community. But we're only scratching the surface. Every day we receive calls, emails or personal visits from GLBT people in our community asking for our help. Often we simply don't have the resources we need to offer that help.

With your support, our Board of Directors and new Executive Director are committed to doing more—to strengthening and expanding our services and building new ones, and to making the Lambda Community Center a true "center" of our community.

2006 promises to be a year of change and growth for Lambda Community Center. We want to extend a heart-felt THANK YOU to those who have already joined the ranks of our Guardian Angels:

JEFFREY DAVIS—MGW NEWSMAGAZINE
BOB HERNE & CHRIS WALKER—LAMBDA COMMUNITY FUND
DR. GARRETT MADERA—D.D.S.
BRIAN MCMARTIN—MCMARTIN REALTY
LESTER NEBLETT—LAMBDA COMMUNITY FUND
TERRY SIDIE—FACES/CLUB 21/HEADHUNTERS/LAMBDA/CGNIE
BILL SNYDER—LAMBDA COMMUNITY FUND
DARNELL STEPHENSON & JULIE—URBAN FITNESS
BOB THOMAS—SACRAMENTO CITY MANAGER

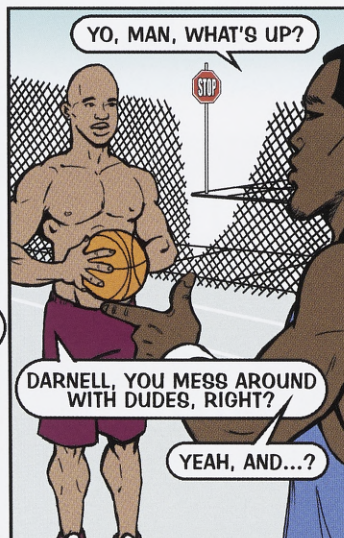
We hope many of you will join them in helping Lambda Community Center succeed and grow!

We're planning a special event to recognize our 50 Guardian Angels, with details to be announced soon. For more information, please contact Lester Neblett, Executive Director 916.442.0185, lambdasac.org, or drop by the Center to meet with Lester any time at 1927 L Street (20th & L), Sacramento CA 95814.



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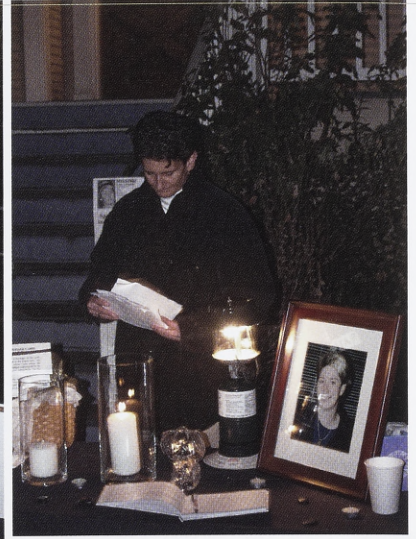
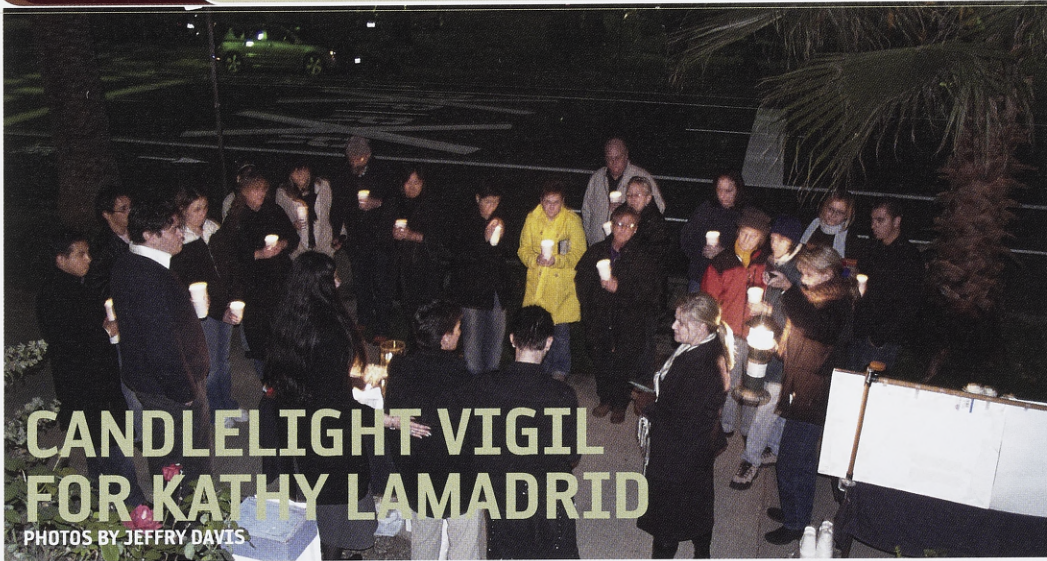
Also see our "Welcoming Churches" listing– www.welcomingchurches.com

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Open doors*



CANDLELIGHT VIGIL FOR KATHY LAMADRID

PHOTOS BY JEFFRY DAVIS



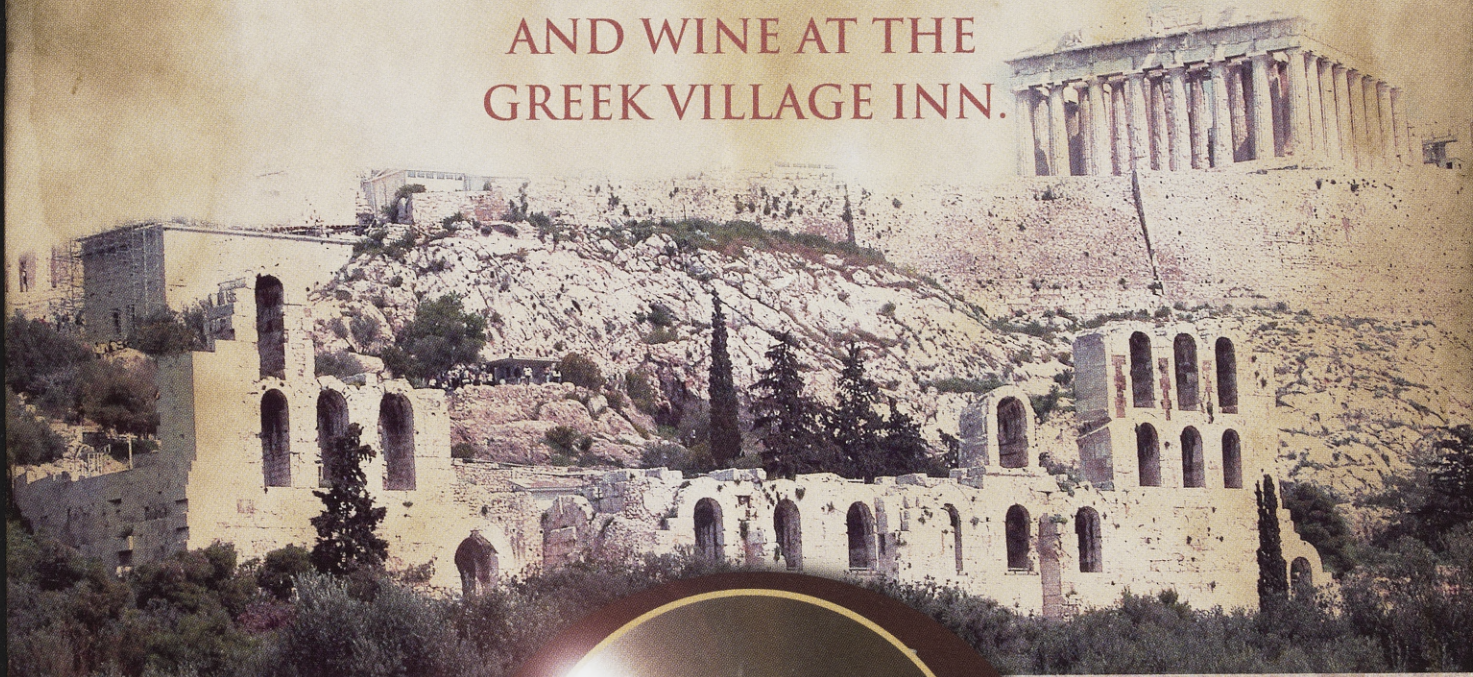
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PHOTOS BY RICH JONES



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STANDING ON THE SET OF BAREFOOT IN THE PARK, MAGIC CIRCLE THEATRE ACCEPTS A \$20,000 CHECK FROM THE UNITED AUBURN INDIAN COMMUNITY TO UPGRADE THE SOUND EQUIPMENT IN THE HISTORIC ROSEVILLE THEATRE. LEFT TO RIGHT: ROBERT C. GEROULD, DON REY, KELLEY KEYSER AND TESSA CORDELL, STU SCHROEDER. [PHOTO BY KRIS HUNT]

MAKING MAGIC

Thanks to the United Auburn Indian Community Magic Circle Theatre of Roseville's current production of "Hello Dolly!" is going to sound so good you won't even notice it. Sometimes a theatre company has done its best job if an audience has no idea why they are having a good time. Proper theatrical lighting can twist the emotions of theatergoers without their ever being aware of it. But a badly lit show can leave a brilliant performance in the dark. Sound is even more (and less) obvious. A shrieking speaker, garbled lines or overloud music can literally be painful.

Thanks to a generous grant of \$20,000 from the United Auburn Indian Community of the Auburn Rancheria, Magic Circle Theatre will be able to purchase and install a proper sound system designed for the Roseville Theatre.

Over the years sound equipment has been added bit by bit, trying to fix a dead spot here, clarifying sound in a corner over there. Little problems solved, but the overall quality was not consistently clear. It was better than when we started, but not at

a level equal to the quality of our performances.

The United Auburn Indian Community of the Auburn Rancheria grant will allow Magic Circle to install a fully designed sound system including speakers, amplifiers and system processor in time for our production of Hello Dolly this January. Audiences will be able to sit back and fully enjoy every song, every word, every note. And not even know it.

In the meantime check out their Christmas production. By special arrangement, the Magic Circle Theatre is co-producing Roger Hoopman's SCROOGE a musical version of Dicken's classic Christmas story. For over twenty years, this musical adaptation of Charles Dickens' immortal A Christmas Carol has put Northern California audiences in the Christmas spirit! This tale of rebirth and redemption uses music, comedy and drama - providing the perfect holiday entertainment for the whole family-regardless of definition! Ticket Prices are \$10 - \$20. Call 916.782.1777 to make reservations or www.mcircle.org

POWERFUL WOMEN SOUGHT FOR LIFTING

With the Gay Games just a short time away, the athletic buzz is ever increasing. While Sacramento will have a large representation through SAGA, there is still a call for Women Power Lifters interested in training for the Gay Games. The Power Lifting competition is designed to highlight the finesse and strength of the athletes. This impressive event will be staged to showcase the athlete's talent and power. Age and weight division classes for both women and men will feature lifts that include the squat, bench press, and dead lift. Local women who have an interest in training are asked to contact Kona at 916-802-4895

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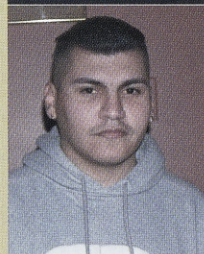
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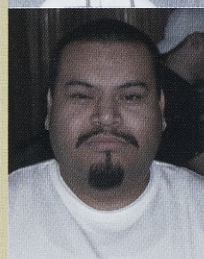
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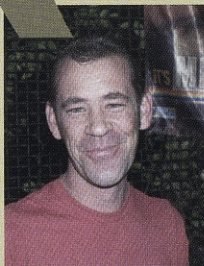
BILLY CHAPPELL
SACRAMENTO
GRAPHIC DESIGNER
"A vacation with
my family and my
tattoo finished"



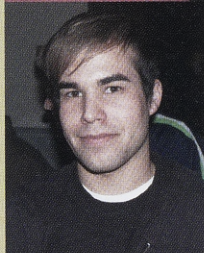
FERNANDO HERNANDEZ
SACRAMENTO
STRIPPER
"A naked man"



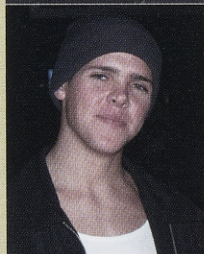
PETE FLORES
SACRAMENTO
CLERK
"I want a
"real" man"



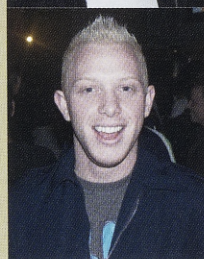
PAUL DEVILBISS
SACRAMENTO
GROCERY MANAGER
"My boy Doug
because
I love him!!"



JEFF
SACRAMENTO
MANAGER
"Orlando Bloom"



DAVID COOPER
SACRAMENTO
BARTENDER
"Big fat juicy?
Now answer
the rest"



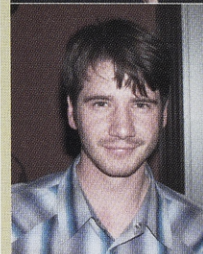
PETER HYATT
SACRAMENTO
VICTORIA SECRET BEAUTY
"Tons of money and
a hot sexy man to
celebrate with"



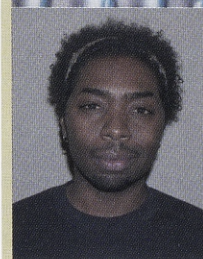
KELLY SEGURA
FAIRFIELD
PARALEGAL
"The bullet
with batteries
and Beyonce"



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THE NEW CONSERVATORY THEATRE CENTER PRESENTS D*FACE, A COMEDY BY PERFORMER AND PLAYWRIGHT MICHAEL PHILLIS [ABOVE] AND DIRECTED BY ANDREW NANCE. [PHOTO BY LOIS TEMA]

The New Conservatory Theatre Center presents D*Face, a comedy by performer and playwright Michael Phillis, directed by Andrew Nance. Told with humor and a lot of heart by Phillis, D*Face is an imaginative tale that examines adolescence in all its charmingly awkward glory. Alternately comical and poignant, D*Face brings us back to the days when our imaginations were unleashed, our dark sides were tucked away in closets, and our possibilities were limitless. Jan. 26 – Feb. 19, 2006, Thurs. – Sat. at 8pm, and Sun. at 2pm, New Conservatory Theatre Center, 25 Van Ness Avenue near Market, in San Francisco, \$15 - \$25, 415.861-8972 or www.nctcsf.org.

SYPHILIS STILL ON RISE AMONG GAY MEN

by Ricky Diaz Anaya

According to the report from the Centers for Disease Control and Prevention titled Sexually Transmitted Disease Surveillance 2004 (released September 2005) it is estimated that 64% of all new Syphilis cases are specific to men who have sex with men (MSM). Although Syphilis is not considered a threat by some men in comparison to HIV, it should be regarded as one.

Syphilis is a genital ulcerative disease, highly infectious, and easily treated once identified in its early stages (primary and secondary). Left untreated, Syphilis can cause severe complications such as nerve, cardiovascular, and organ damage. Some Syphilis complications include death. Like other STD's, Syphilis increases the spread of HIV transmission by up five times.

For three years in a row, San Francisco has had the highest rate of new Syphilis infections throughout the nation. Atlanta, Georgia ranks second with Baltimore, Maryland in third place. Because of San Francisco's proximity to Sacramento and San Jose, and popularity as a place to visit and meet sexual partners, men who have sex with men should pay particular attention to safer sex practices in order to avoid infection.

The CDC estimates up to 19 million new STD infections each year in the U.S. with almost half of new infections among those 15 to 24 years old. For more information, on STD's and past reports please visit; www.cdc.gov/std/stats.

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"LA FORZA DEL DESTINO" (THE POWER OF FATE) IS ONE OF VERDI'S GRIMMEST OPERAS. NONE OF THE PRINCIPALS KNOWS A MOMENT OF HAPPINESS, AND IT IS SET IN A SOCIETY STRAINED BY INCESSANT WARFARE.

While containing some of Verdi's most eloquent music, it is a sprawling four-hour work covering a period of about ten years and ranging over two countries (Spain and Italy). Too much is happening to too many people for dramatic cohesion. The later "Don Carlos" was a highly successful attempt at such grand-scale opera.

Andrea Gruber's unfocused soprano and over-wrought acting added up to merely a competent Leonora. She could neither float above nor ride over the orchestra and chorus, as "La Vergine degli angeli" and "Pace mio Dio" produced little effect. As her lover Alvaro, **Vladimir Kuzmenko** unleashed an immense tenor sound (could Tamagno have been louder?) but had trouble scaling it down. His acting was rudimentary but not bad. With more refinement he could be a major artist. **Baritone Zeljko Lucic** as Leonora's vengeful brother Carlo sounded a lot like

Ettore Bastianini. He had beauty of tone, power, and subtlety, and was a good actor. **Orlin Anastassov** made a young handsome Padre Guardiano, but his grainy bass lacked weight. Oddly costumed in black leather, mezzo-soprano **Jill Grove** sang a strong musical Preziosilla, while **Lucas Meachem** was a light-voiced Melitone. **Nicola Luisotti** conducted with passion, beginning with a sweeping overture.

The sets and costumes stressed warfare; in one scene, machine-gun-toting soldiers (a la from Iraq) wearing camouflage uniforms roamed over a stage covered by the same pattern. But the overall effect was an unfocused shambles.

Beethoven's only opera "Fidelio" was a flop in 1805, but since its revision nine years later it has been a glowing operatic paean to courage and freedom. The SFO production effectively used massive brick walls to suggest the brutal confinement of prison. Soprano **Christine Brewer** sang Leonore who, disguised as the youth Fidelio, infiltrates a state prison and rescues her husband Florestan, who has been a political prisoner for

two years. Having the right voice for this difficult role, she easily coped with the lyrical quartet in the first act, yet had the strength for the soaring phrases of her "Abscheulicher!" aria and the mighty duet with Florestan. However her huge figure and lumbering gait were woefully at odds with Marzelline's description of the attractive youth Fidelio, especially with the handsome Jacquino standing by. It also did not help that Thomas Moser as the supposedly starving Florestan looked like a regular at an all-you-can-eat buffet. His wiry strained singing did not help either. **Arthur Woodley's** luscious fluid bass suggested the jailer Rocco's humanity, while **Mathias Zachariassen** and **Greta Feeney** made a handsome lyrical couple as Jacquino and Marzelline. Juha Uusitalo's dark voice was appropriate for the prison warden Pizarro, and he avoided chewing up the scenery, but more vocal heft would have helped. Tenor Sean Panikkar made a positive impression as the First Prisoner, reinforced the next day by a fine Flavio in "Norma." Donald Runnicles conducted an exciting performance. The Prisoners' Chorus and the thrilling full-voiced finale was very moving.

Bellini's "Norma" was the musical hit of the season. **Catherine Nagelstad** sang movingly as the Druid priestess who breaks her vows and has two children by the Roman proconsul Pollione. Her voice projected brilliantly over the chorus and orchestra, giving constant pleasure, especially in Bellini's melting emotional melodies. She grew in intensity as the opera progressed and rose to true nobility in the final scene as Norma confessed her guilt and entered the executorial flames with Pollione. At her solo bow, the audience leapt to its feet cheering enthusiastically.

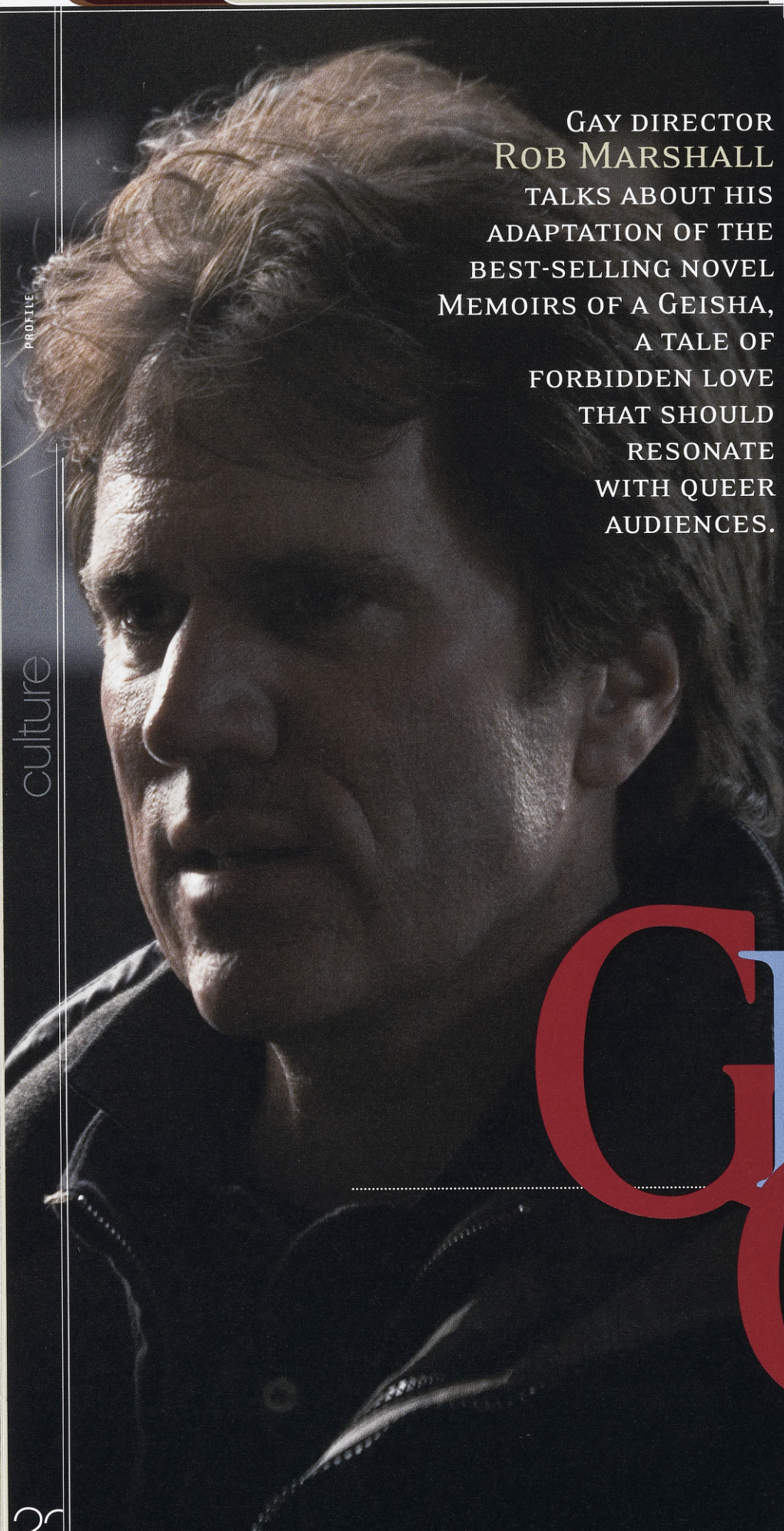
Tenor **Zoran Todorovich** was a thrilling Pollione. His dark virile voice rang out excitingly, while dramatic acting and sexy good looks made it clear why he was such a hit with the Druid priestesses. As his new love Adalgisa, **Irina Mishura's** powerful secure mezzo soprano brought luster to her solo work and blended gorgeously with the other voices. Attila Jun sang a strong Oroveso (Norma's father). The violent War Chorus was especially exciting. Sara Jobin conducted with a combination of grand sweep and delicacy. The odd sets consisted of huge scaffolds, as though the Druids had cut down their sacred forest for a construction project. But with such a compelling performance, one hardly cared.

the power of fate

ROMANTIC
MASTERPIECES
CLOSE
SAN FRANCISCO
OPERA SEASON

by Wayne R.
Anderson





GAY DIRECTOR
ROB MARSHALL
TALKS ABOUT HIS
ADAPTATION OF THE
BEST-SELLING NOVEL
MEMOIRS OF A GEISHA,
A TALE OF
FORBIDDEN LOVE
THAT SHOULD
RESONATE
WITH QUEER
AUDIENCES.

BROKEBACK MOUNTAIN, THE GAY COWPOKE FLICK THAT HAS THE QUEER COMMUNITY'S KNICKERS ALL IN A TWIST, ISN'T THE ONLY HOLLYWOOD FILM THIS SEASON THAT THOUGHTFULLY AND SENSITIVELY DEPICTS CHARACTERS WHO ARE FORCED TO BURY THEIR TRUE FEELINGS FOR THE ONES THEY LOVE.

The sweeping epic *Memoirs of a Geisha*, about a young servant girl who blossoms into the legendary geisha Sayuri, offers no gay storyline, zero gay characters, and little camp value. But *Geisha*'s out director Rob Marshall, who helmed the Oscar-winning 2002 film *Chicago*, maintains that gay audiences should identify deeply with the film's central theme of forbidden, unrequited love. While Sayuri and her alluring geisha cohorts are able to captivate the hearts of the men around them with their mysterious artistry, they are pressured to quash their own hopes and desires.

"Being in a situation in your life where you are told you can't love, I think any gay man can understand and relate to that," says Marshall. "I can certainly relate to that. It's probably the worst and hardest obstacle that any person should have to deal with in their life. And to be in that situation carries such pain. I honestly felt a deep connection to the material, and felt on a certain level that I understood [what a geisha had to go through]. And I think that theme will connect with the gay community."

The universal themes of the story and the popularity of Arthur Golden's best-selling 1997 novel make *Geisha* one of the biggest year-end releases and should generate a steady stream of Oscar buzz, despite the fact that it features an all-Asian cast with no bankable stars (although Ziyi Zhang, who plays Sayuri, and Michelle Yeoh, who plays her mentor Mameha, are quickly becoming recognizable names to U.S. movie-goers).

Set in the years from 1929 through World War II, near the end of the geisha's golden era, the film unfolds like a fable—telling the story of a young girl from a poor family who is sent away to live as a servant in a geisha house. After

GEISHA

PROFILE

by Christopher Wallenberg

she is wrenchingly separated from her sister, the girl has a memorable, life-changing encounter with a warmhearted man on a bridge that lifts her spirits. She tells herself: one day she will meet him again.

But not before she is plucked to become an apprentice and learn the ancient art of the geisha—from dancing and playing the shamisen, to the art of conversation. Along the way, she faces a diabolical rival, Hatsumomo, who nearly destroys her will, and confronts the realization that, as a geisha, she is prevented from pursuing her own destiny. Yet Sayuri is propelled by the dream of one day professing her love for the man who offered her a ray of hope when none seemed to exist.

"It's both a seductive tale and an emotional tale," he says. "Not only are we entering this world that few people know about—it really is mysterious and exotic. But inside that, we watch this incredible, emotional tale of this child who survives—even though she is placed within a very difficult situation where she surrenders herself to a profession in which there's a great deal of suffering... It really is about the survival of the human spirit against all these odds."

Despite the difficulty of a geisha's life, Marshall and others compare their stature during the golden era to the supermodels and fashion icons of today—the Giselles, Naomis and Kate Mosses of the world. "I really wanted to show the glamour of this life, but also the cruelty. There's an allure to it, but also a great deal of suffering."

Before filming commenced, the director and producers held an intensive,

six-week "geisha boot camp" that would make even the tyrannical Tyra Banks and her ego-crushing team from "America's Next Top Model" blush. The actresses were taught movement and dance, the three-stringed shamisen, proper walking and bowing techniques, and the basics of their kimono dress and makeup applications.

Marshall, an acclaimed theater director and choreographer (*Cabaret*, *Little Me*) before landing the Chicago gig, used his experience staging musicals to inform his film work. "I think of all movies as musicals in a way because it's all about rhythm. There's the big number and then you move into the next sequence. You have to find the hills and the valleys, and you keep pushing forward into the next thing with transitions."

He also insisted on a six-week rehearsal process—the norm in theater, but something unheard of in the world of film. "I like to create a company, where everybody is on the same page, making the same movie, with a sense of what they're doing in the film, what their involvement is, and what their relationships are with each of the characters. I don't think that happens by magic. I think many things happen by magic on the day of filming, but I think it all comes from a lot of hard work."

In choosing Marshall to helm the project, producer **Douglas Wick** says that his team looked at a lot of different directors after **Steven Spielberg** chose to bow out (he stayed onboard as a producer). "Then we saw an early cut of Chicago and we had a complete 'Eureka!' moment. We just felt that Rob—in terms of [eliciting] great performances from his actors, developing the rivalry between the women, and demonstrating the visual craft to create a lost world in Chicago—was perfect for the job."

Considering Chicago marked Marshall's first time sitting in the director's chair, Wick calls his feat of winning a Best Picture Oscar "astounding." "It puts him on a short list of one-two punches in movie history," says Wick, who lauds Marshall's generosity on the set. "Rob has the strongest point of view in the world. But his style of getting what he needs for the film is much gentler than certain autocratic directors. And he has this tireless drive. He fought for every quarter inch of the movie, yet does it with such kindness."

Marshall himself doesn't know what to make of his remarkable accomplishments as a first-time filmmaker. "Coming out of the gate and winning Best Picture, that's like something out of a fairy tale book," he says, with a laugh. Yet for

his next project, he sought to avoid being pigeonholed as a director of musicals.

"One of the reasons I chose Geisha after Chicago was because I wanted to challenge myself and I wanted to try something that I would never have done before. It's such a unique project."

Although his experiences working in gay-friendly Hollywood have been "wonderful" so far, Marshall believes a celluloid closet does still exist in the industry—despite an avalanche of A-list actors going "gay" this season in Oscar-baiting films like *Brokeback Mountain*, *Capote* and *Breakfast on Pluto*. "I do think it's unfortunate for [closeted, gay] actors. I'm so proud of those who are out. But it feels kind of archaic in a way that those who are [not publicly out] can't be free of that [restraint]. Hopefully someday that will change."

As a gay man, Marshall says that *Geisha's* themes of forbidden love really hit home for him and weighed on his mind while he was overseeing the development of the script. "You want to make sure that those themes are clear... There's that line that Mameha speaks toward the end of the movie, 'We do not become geisha to pursue our own destiny. We become geisha because we have no choice.' Mameha has accepted that and that's how she has survived. But Sayuri doesn't accept that. She says, 'I want a life that is mine.' And I love that about her."

Memoirs of a Geisha (Columbia Pictures) is in select cities on December 9 – nationwide December 23.

SHIA
Y



go tell it on the mountain

by Stefan
Gruenwedel

Brokeback Mountain

Starring Heath Ledger, Jake Gyllenhaal,
Michelle Williams, Anne Hathaway.
Directed by Ang Lee.
(RATED R, 134 MIN.)

COWBOYS ARE
SUCH A PART OF
AMERICAN POPULAR
CULTURE, IT'S
SOMETIMES EASY
TO FORGET THAT
THEY'RE REAL
PEOPLE TOO.

ain

Brokeback Mountain envisions what happens when matters of the heart—and loins—interfere with what was thought to be the natural order of things.

Ang Lee has probably tackled more film genres in the past dozen years than most directors attempt in a lifetime—everything from homosexuality and marriage in *The Wedding Banquet*, father-daughter relationships in *Eat Drink Man Woman*, 18th century English society in *Sense and Sensibility*, the sexual revolution in *The Ice Storm*, the Civil War in *Ride with the Devil*, theatrical martial arts in *Crouching Tiger, Hidden Dragon*, and a traumatized superhero in *Hulk*.

In all his films, Lee provokes audiences as much as he entertains them, confronting and often subverting their expectations along the way. The result is unforgettable filmmaking—perhaps not always equally to everyone's liking but thought-provoking nonetheless. No wonder he is often nominated for an Academy Award.

It comes as no surprise that Lee might want to do a western. In his tradition-aware hands, this western does not conquest untamed lands; it succumbs to it. The intimate, human-interest story concerns itself with soul-searching questions that drive at the core of what it means to be human and in love. *Brokeback Mountain* is in many ways a gentle epic, addressing aspects of individualism and trust amid an unyielding, breathtaking landscape.

Based on the short story of the same name by Pulitzer Prize-winning author **Annie Proulx**, *Brokeback Mountain* concerns two young men who find love one summer in the remote, mountainous countryside of *Brokeback Mountain* near Signal, Wyoming. That love haunts them for the rest of their lives.

Ranch-hand Ennis Del Mar (**Heath Ledger**) and rodeo cowboy Jack Twist (**Jake Gyllenhaal**) meet during the summer of 1963 while working for a local rancher (**Randy Quaid**) who wants them to watch over his grazing sheep in the mountains.

The solitude there is palpable. Ennis' taciturn nature doesn't provide much company for the talkative Jack. But after a while their shared experience bonds them. Eventually, their camaraderie evolves into something more intense. Jack's ability

sweetheart Alma (**Michelle Williams**) in Wyoming, wandering from one short-term ranch job to another and eschewing steady work with a real employer.

One day Jack writes a postcard to say he's coming to visit. Ennis waits for him like he's waited for no other, and soon they're back in each other's arms—much to their happy surprise.

Although their bond remains strong, they are at pains to keep it under wraps. They know they have a “fuckin’ situation” to deal with but they don't really know how to handle it—much less reveal it to their spouses. Their relationship sustains itself on periodic “fishing vacations” away from their respective families. Jack hatches an idea to keep them together on his father's farm but Ennis sees through that pipe dream real fast. He's got a family to provide for—and a certain

"...an American
love story that
spans two decades
and impacts two
families in ways
neither foresees
nor wants."

to reach out unleashes unexplored emotions that lie buried deep within Ennis' psyche.

Skipping the pleasantries of gentle touching or even foreplay, the two become instantly physical—almost violently so. It's as if they don't know how to do it any other way. Given that it's 1963 and they're living in Wyoming, chances are good that they don't.

Of course, their roughhousing simply masks their inability to confront the true nature of their sexuality: “I'm not no queer,” says Ennis. “Me neither,” adds Jack. “A one-shot thing. Nobody's business but ours.”

Indeed the extent to which they are what modern audiences would identify as gay remains an open question because in the following years, after they've left *Brokeback* far behind them, both men get married and have children.

Jack shacks up with rodeo queen Lureen Newsome (**Anne Hathaway**) in Texas, reluctantly entering his wife's family farm-machinery business, while Ennis ekes out a living with his

image in society to fit into.

For all the attention paid to the men, *Brokeback Mountain* does not forget their wives. In fact, the women play a larger role in the film than they do in Proulx's story. Lureen remains unaware of the true nature of Jack's friendship with Ennis, but Alma understands all too well. Yet she finds it difficult to comprehend it fully until she finally confronts him with her own feelings about the relationship. Alma, especially, is shown in some detail, quietly suffering her husband's inability to understand what's so obviously wrong with their marriage.

Ultimately the film addresses issues of fidelity, commitment, and trust. In a recent interview (see accompanying article), Lee called the film a “poignant love story.” Indeed, it's an American love story that spans two decades and impacts two families in ways neither foresees nor wants.

Lee's treatment of Proulx's story and characters is very respectful. Indeed, this may be one example where a film enhances the original story, not detracts from it. Given the story's brevity (only 50 pages in the current paperback edition published by Scribner), the screenplay by **Larry McMurty** and **Diana Ossana** is remarkable in its ability to flesh out situations for the screen and contrast Jack and Ennis' parallel lives more precisely.

The cinematography by **Rodrigo Prieto** is equally stunning. Known for photographing such high-powered dramas as *Alexander*, *21 Grams*, *25th Hour*, *8 Mile*, *Frida*, and *Amores Perros*, Prieto here captures the slower pace of the open country (actually Alberta, Canada, not Wyoming) and the people who live in it. Who knew grazing sheep could look so photogenic?

Ledger and Gyllenhaal are certainly brave to take on these roles. (Other early candidates included Billy Crudup, Colin Farrell, and Josh Hartnett, each of whom would have been worth seeing in this film.) Yet they really aren't asked to do very much, considering the film's controversial subject matter.

Thanks to the significant use of shadows on the set, the first kissing scene between Ennis and Jack is almost invisible—certainly much less “in your face” than when Ennis kisses Alma in a later scene. The short story is much bolder in its sexual descriptions, few as they are, than what the big screen would dare show, at least in the US.

One thing the film does convey effectively, however, is the characters' aging over twenty years. They don't just look older by the end, but they act older as well. In fact they look physically and emotionally spent. They act like they're 60, not 40.

To me the only problematic point in the story is the ending, in which raw hatred from the outside world invades their privacy, forcing a premature closure. Although this is not the filmmaker's fault, this aspect of Proulx's story obviously never bothered him.

As he told me when I asked him about it, “If the story didn't end this way, I don't know how else it would end.”

Maybe. But this particular deus ex machina is an unnecessary way to solve these men's predicament. You have to wonder whether there's some subtle moralizing going on, intentional or not.

Brokeback Mountain opened on December 9 in San Francisco. It opens in select Sacramento-area theaters on January 6.

Info: brokebackmountain.com.

ANG LEE DOESN'T LOOK LIKE THE SORT OF PERSON YOU'D EXPECT TO BE A MOVIE DIRECTOR WHO HAS MADE A LEGITIMATE NAME FOR HIMSELF AROUND THE WORLD—EVEN IN HOLLYWOOD. LAST MONTH HE MET A ROOMFUL OF FILM REVIEWERS AT THE RITZ-CARLTON IN SAN FRANCISCO TO TALK ABOUT HIS NEW PICTURE, *BROKEBACK MOUNTAIN*.

by Stefan Gruenwedel

Lee looked like the sort of ordinary guy you could invite over for dinner or meet for coffee, instead of the extroverted, over-confident deal-making type hawking the next blockbuster to the studio. Lee gave the impression of someone whose passions are quiet yet no less forceful. When he gets excited about doing a project, he makes it happen.

into the west



Q. Do you see *Brokeback Mountain* in a political context?

A. No. I was just so moved by **Annie Proulx's** writing. It is indeed a great, brilliant piece of literature of the American West. It has an unfamiliar mixture of the macho western thing and the gay love story. That's what makes it so unusual and so attractive to me—some new angle to check into America and humanity.

There's another thing that really interests me. It's the idea of the mountain itself as an allusion to love, to affection. Ennis Del Mar and Jack Twist spend 20 years trying to go back to something they didn't understand in the first place. And they missed out on it. To me that's everything of a love story. I didn't really have an issue with it. In my personal life I do—I have my personal beliefs, my idea of what's right and what's wrong—but I think the movie is a vehicle to check into what's really important. To me the film is about affection and commitment: Are you willing to commit to fall into the unknown? How honest are you to your own feelings? How much are you honest dealing with social obligations and personal feelings? Those are the big things for me.

But I imagine there will be political implications when it comes out. I'll just deal with it, I guess. [Laughs.] But that's not what motivated me to do this movie.

Did the sensitive subject matter provide an obstacle to getting the film financed?

I think if you stay small, with only a shoestring budget, and only release in art houses, then you can do anything you want.

Do you consider this a breakthrough film?

I don't want to think about that too much. When I think about being brave and groundbreaking, it's scary.

If I think about messing with the western genre, that's very scary. [Laughs.] I'd better not think about it and stick with the love story. If it does [become hugely popular], then we'll deal with that. I think the mixture inevitably brings something fresh. From the reception so far, outside of art houses, that might be a breakthrough.

Sometimes it's scary to think that it could be successful because then what are the indications of that? But it also makes me feel nice because it means the film has been successful and the tenderness has reached out to overcome social obstacles and social taboos. That's a nice feeling, if it does go wider.

Why do you think it's scary to consider the film going beyond art houses?

Who knows what kind of people are going to see it? [Laughs.] Some of them might be sensitive and sophisticated, but some might get angry. When you provoke anger, that's a scary thought. I hope the tenderness of the movie, the sensitive side, will take care of a lot of that. I hope.

Which was more challenging to choreograph in the film, the physical connection between Heath Ledger and Jake Gyllenhaal or their emotional connection?

Emotional is always harder. You think the physical aspect is hard—you get all worked up, all psyched up that there's something big coming on before you shoot the scene—but once it happens, you just shoot the scene. If [the actors] devote themselves to it, it's convincing and it's done.

But to make it work emotionally, that's a bigger job. They have to devote their own private feelings to the film; they have to be very willing to expose themselves this way and that way. Even in the lovemaking scenes, the excitement they go through, the confusion they go through, I think that's more shocking to me than how much [nudity] we show [onscreen]—which is actually just the idea of it; we don't show that much.

Technically, the hardest thing to do was their aging. They're young actors and the way they carry themselves from scene to scene, the subtle changes every two to three years you see them, is a slice of life. The way they voice themselves. In the end you have an epic feeling. It's a low-budget film, and a short story, so the only thing that's epic about it is the feeling that time passes.

How did you come up with the look for the film?

I tried to avoid watching westerns. We watched lot of still photography of the West, how they shot landscapes and particularly towns. How they framed the sky, the way they captured characters, the way they used long shadows, how they created moods. We also took inspiration from a few paintings, like Andrew Wyeth and certainly Edward Hopper for one or two scenes.

Was it a conscious decision to show so few love scenes?

I was committed to shooting only what I needed dramatically. Some will think it's too much; others will think it's not enough.

You sent Ledger and Gyllenhaal to cowboy school. How much of that was for them to bond as characters before shooting and how much of that was to learn skills so they'd look credible onscreen?

Heath grew up on a ranch, so he already had those skills. For him the cowboy school was more for bonding. For Jake, it was for training. He's a city boy. I could never make him look like a cowboy. He needed a lot of work, like riding horses and chores, like moving that fence from here to there and spending half a day doing that. Wood chopping, sheep herding, tying knots, getting splinters and bloody hands, and all that. Just roughing him up. At the end of each day, I'd stop by to check up on them to see how they progressed, and Heath looked bored [laughs] because he looked like a cowboy already, and Jake was all "f— this." But you could see him progressing. So both aspects were valuable, the time spent together.

The most valuable time was in rehearsal. There they practiced how to pose, how to use their body language, how to use the space around them. And how they chose their lines so we'd have a taste of their characters. How much Heath allowed the other characters to get close to him. What was comfortable and what was not comfortable. To develop their body language. So the ranch was to give them a hard time, basically. [Laughs.]

How come you've done two gay-themed films when other directors can't even do one?

I really loved Annie Proulx's short story. That's the only reason why I did this one. This one is more gay than [*The Wedding Banquet*]. I wrote that script myself because I wanted to check into the subject matter of filial piety in a Chinese family drama. I think the gay son [in that film] was the ultimate challenge to that system, the same system that brought me up. Other than the gay part, it's very much my personal feeling and story, my relationship with my parents. I also used America as a free, liberated place and the Chinese parents in Taiwan as the prohibitive place.

[As for why other directors won't do one story while I've done two.] I cannot answer that question for them. It's a little risky maybe, career-wise, but I didn't really have that concern. After *Hulk* I thought I was going to retire for a while. [Laughs.] I thought I was spent on movies. So I didn't have any concern. Personally, I don't like to provoke anger. I don't know what this film is going to provoke. Passion can really blind you; I can really say that. I was really passionate about those materials.

How concerned are you?

I don't know if there are crazy people out there. Reasonably speaking, if they really have problems, they don't have to see the movie. But once they sit in a theater, they've got to feel something, right? I think it's a poignant love story. I hope that movie melts them or something. I actually had a great screening in Denver, in front of people wearing cowboy hats, and all. There were 2,300 seats, all packed. It was a very warm reception, and extremely nice.

LEVI KREIS RECORDED HIS FIRST CD WHEN HE WAS JUST 15 YEARS OLD. HE TOURED IN THE SOUTH IN SUPPORT OF THE RELEASE AND HAS PURSUED A CAREER IN MUSIC EVER SINCE.

He recorded several more CDs, toured with the national company of Rent, made some movies (one with People magazine's "Sexiest Man Alive", Matthew McConaughey), wrote the theme song for Del Shores' Southern Baptist Sissies and wrote the Top Ten Christian Chart single "Timeless". But it took a guest shot on NBC's The Apprentice to skyrocket him to popularity.

MGW caught up with Kreis via telephone ("What are you wearing?"—No, we didn't ask, but wanted to...) while he was visiting his brother in Tennessee during the Thanksgiving Holiday. When asked how his visit was going he chuckled saying, "Boy it sure is different being in Tennessee after spending so much time in New York City. I mean this is where I grew up and I had a graduating class of five."

It was these rural roots that helped Kreis connect with McConaughey on the set of the movie Frailty. "Matthew was someone that I had admired from before I was cast in the film," says Kreis. "We found a commonality between my being raised in hillbilly Tennessee and his Texas upbringing."

Director Bill Paxton commented on the DVD, "[Kreis] has an incredible voice. This guy has a voice that can make one weep openly." When asked about Paxton's comment Kreis gets excited. "When I first heard that all I could say was 'I want that quote on my website!'"

Kreis' new CD, "One of the Ones", is currently the number one seller on cdbaby.com. Kreis believes the demand for the CD came from his recent appearance on The Apprentice. "[Cdbaby.com] calls and I have to ship as many as 600 units at a time," says Kreis. This is definitely his best selling CD and his most personal as it talks about being a gay man growing up in the South and past relationships with men.

Scheduled to make a guest appearance on Days of Our Lives, one can't help but wonder if coming out at a time when his career is taking off was such a good choice. But

Kreis has no regrets and assures that making the CD so personal and coming out at this time were both very well thought out decisions. Nothing political, not trying to enhance his career—just a desire to be honest about who he is.

Much of that desire came after spending a year with a major recording label. Kreis found himself growing tired of execs trying to make him into something he was not and worst of all he found himself outright lying about who he is while trying to build relationships with and for executives at the label.

"It is just so great to be talking openly as a gay man," Kreis states with relief. Not always so easy for a man from the Deep South who was raised in the arms of the fundamental Baptist Church. "In Jr. High I signed up for a series of Bible Study classes and spent the next six years trying to reconcile my faith with my

emerging sexuality. Without that struggle I would have never found this inner peace."

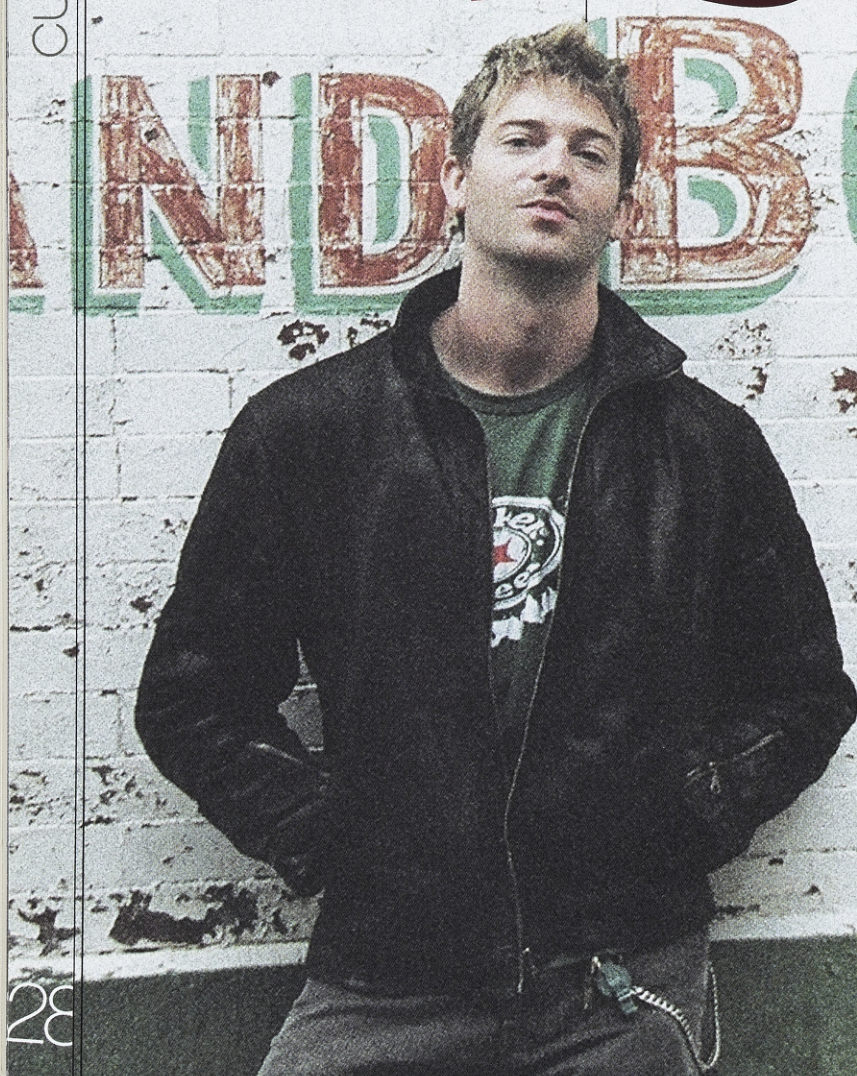
There have been losses along the way though. Some are documented on his CD. "Left Over" tells of Kreis losing his best friend after she decided to re-embrace her fundamentalist roots. "We talked everyday for twelve years and then she just never spoke to me again. That was more of a divorce than my ending a six year relationship with the most amazing man on the earth."

He is also passionate about his art but he is also passionate about supporting The Trevor Project, which truly seems to be one of the reasons he came out. "It breaks my heart to see young people suffer in self-hatred."

Levi's CD "One of the Ones" can be ordered on cdbaby.com.

southern baptist sissy

culture

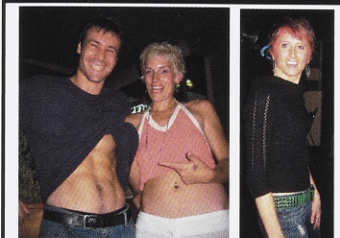


LEVI KRIES PROFILE

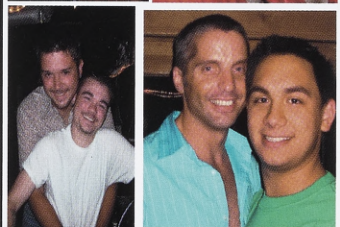
by David Warpness

IN AN MGW EXCLUSIVE INTERVIEW, **LEVI KRIES** TALKS ABOUT THE PAIN OF PLAYING IT STRAIGHT FOR RECORD LABEL EXECS, WORKING WITH MATTHEW MCCONAUGHEY, AND ABOUT HIS DECISION TO USE HIS NEW CD ONE OF THE ONES AS A VESSEL TO COME OUT.

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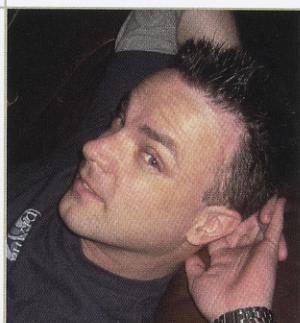
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"Overall, I think the law is too restrictive. I still believe that non-smoking in restaurants, bars & clubs is a good thing, but the outdoor restriction is a bit heavy. The law should have followed the California model."

- DARREN AUGENSTEIN, PHARMACIST



"I'm fine with it. I don't have to tell my friends and co-workers to slow down. It doesn't really affect me."

- JAZMINE MAC, OWNER-
NIJO SUSHI BAR & GRILL



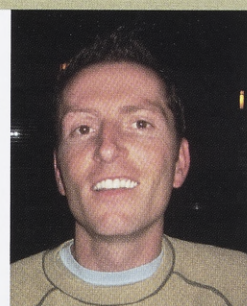
"As the G.M. of Western Washington's #1 Nightclub, as voted by NBC Evening Magazine, and as a smoker-smoking is bad for you. We'll work with the State on the 8th. We'll see what happens on the 9th."

- GARY DONALDSON,
GENERAL MANAGER
NEIGHBOURS NIGHTCLUB



"I don't smoke, so that's great for me. It will affect the alcohol and drug industry as a whole. People will have to deal with their tobacco addiction."

- SHAUNTAE WILLIS,
YOUTH CHEMICAL
DEPENDENCY COUNSELOR



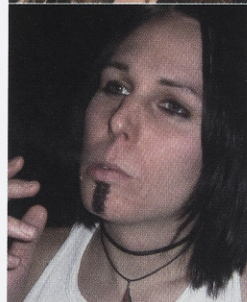
"It goes against the idea of living in a free society. If you're so concerned about your health, you shouldn't be in a bar then, bitches."

- PATRICK BERINGER,
REAL ESTATE AGENT



"It's not fair for smokers. I won't be tempted as much to smoke. But, it's stupid that it's a 25-foot law."

- DOMINATRIX ROXY,
HOSTESS- THE VOGUE



"Although I'm quitting, it's still un-American. Even a Communist can smoke! I want to quit when I want to quit, not when the State wants me to."

- NIKKI KNOXVILLE,
DRAG PERFORMER-
TRAX TERMINAL

Lisa Chang is never behind. She's always ahead, at the very least a month, when she goes on her business trips and scavenges the fashion hotspots to bring back to her loyal customers.

Chang owns Trendy Wendy, Broadway Boutique, and the temporarily closed Rockin' Betty's. All retail stores dominate along Broadway, a strategic move that could very well plant fear with other retailers. The fact that her store has sold a hoop skirt to Margaret Cho, who wore it and photographed in it, just adds credit to the retail chain.

Broadway Boutique has remained in its original state. The boutique's loyal customers were not so accepting with change from the colors of the walls and carpet to the layout of the merchandise.

Trendy Wendy seems to adapt to MTV and whatever the fashion magazines dictate. Chang has managed to convert the space, formerly occupied with porn and piercings, into a sophisticated gallery of baubles and dresses.

She has been a successful businesswoman for 9 years. After graduating from college, she took over her mother's retail chain, L.A. Connection, with stores in West Seattle, Kent, Burien and as far as Bremerton. With her natural abilities, she doubled sales in less than a year. In 1999, she opened Rockin' Betty's at its former Broadway Market location and Broadway Boutique. She started getting busy with her time and managing multiple stores that she then decided to permanently put the closed sign on L.A. Connection. Always being driven, she opened Trendy Wendy in 2002.

To be a successful retail store owner "is having to know what customers want now, and 3 to 6 months from now," she retorts. Adding that relying on her instincts- what she knows, what she'll wear and buy herself. She used to read magazines frequently, but has found that to be very time-consuming. She has truly relied on her fashion instincts and making decisions in seconds. Decisions that have proven to be influential with her patrons, whether it's choosing a dress for prom, shoes for a sexy night, or a matching purse to go with your dog. Her tips for amateur entrepreneurs along Broadway that are worth mentioning are:

- Money management
- Don't believe in your own hype
- You're never ahead, but think about the future

When asked if she really had to pick between faux Louis or the real deal, surprisingly she answered in a split nanosecond, "Faux! It's made better." She owns an authentic "LV" purse whose fabric was bad and zipper was not working right. She adds, "Why pay \$900 for one bag, when you can buy 7 to 9 bags for the same price?"

What are her fashion predictions for 2006? She simply just doesn't do that.

For a glimpse of what she'll be wearing herself, visit her at Trendy Wendy (211 Broadway E.) or at Broadway Boutique (113 Broadway E.)



A SELF-PROCLAIMED DOMINATRIX FAG-HAG AND A-BITCH-AT-TIMES, THE VERY HUMBLE LISA CHANG IS NO STRANGER TO CAPITOL HILL'S SASSY AND SPUNKY FASHION SENSE.

broadway babe

LISA CHANG
PROFILE

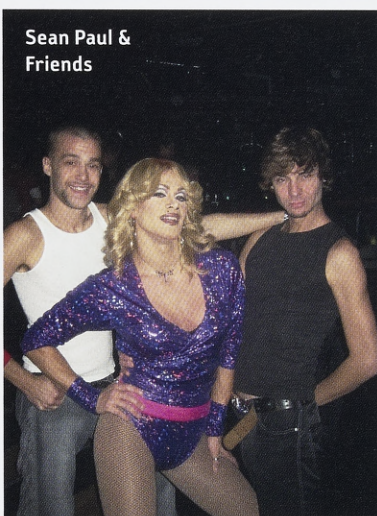
by Kimburly Ervin



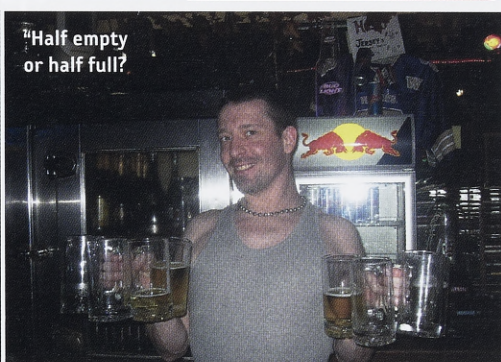
Sean Paul
as Madonna



Sean Paul &
Friends



"Half empty
or half full?"



"Maxine dela Cunt with Fundraiser Organizer
Felicia Fellatio & Sylvia O'Stayformore



GLAAD President Neil Guiliano
flocked by GLAAD Director
Sean Lund and Manager Shana



GLAAD President Neil Guiliano with
Seattle LGBT Community Center
Executive Director Shannon Thomas
and Board Members



(L-R) Lopez & Cheung, Inc CEO- George Cheung
with partner, Tibor Horvath; Seattle
Commission for Sexual Minorities Commissioner
Jake Zukowski with partner, Tres Henry



Office of Civil Rights
Director- Germaine
Covington flocked by
SCSM Commissioners



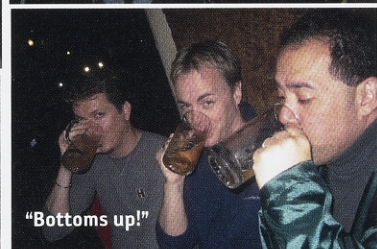
Comedienne Kate
Clinton with SCSM
Commissioner
Arnold Martin AKA
Aleksa Manila



Rainier 31 Rene
& Olympia 34 Asia



"Bottoms up!"



GLAAD President Neil Guiliano (2nd
from L) with SCSM Commissioners



(L-R) Rod Fender, Kris Templin &
Larry Ryan



(L-R) Miss Gay Seattle 42 Gia Manila,
2005 Wa State Mr. Leather Rusty Jones
& Jada Manila



(Standing L-R) 2005 Seattle Leather
Daddy Scott Morgan & 2006 Seattle
Leather Daddy Carl Bronsdon, (Front
Row L-R) 2005 Seattle Leather Daddys
Boy Darian Hawke & 2006 Seattle
Leather Daddy's Boy Kirk



Leather Daddy Boy Contestants



SPREAD

seattle

thirtyone

FIFTEEN YEARS AND STILL GOING STRONG, THE ECLECTIC BROADWAY GRILL HAS EMERGED FROM A MODERN RESTAURANT TO A SELF-DUBBED 'COMMUNITY CENTER.' BIDDING ADIEU TO MARY LARSEN'S WORLD-RENOUNDED PORTRAITS FOR CHARITY, **THE BROADWAY GRILL** CONTINUES ITS WELL-ATTRACTED ART EXHIBITS INTO THE NEW YEAR BY BRINGING A UNIQUE COLLECTION OF WORKS TO THE SEATTLE SCENE.

Most fashionable & notable figures on Capitol Hill, including wannabes, will almost always find themselves dining at the Broadway Grill in an attempt to be seen and noticed. Although it boasts of a distinct yet traditional menu, some may not realize how much more there is to the Broadway Grill than just being a typical restaurant.

Owner **Debbie Hagarty Augustavo** and General Manager **Peter Suznovich** are very proud of their accomplishments in philanthropy, while conducting a successful business. The Broadway Grill is a venue for many charitable and community events such as the Miss Broadway Pageant and Dine Out For Life.

DRAG QUEENS, KIDS & HALLOWEEN

Some of the reasons why the Annual Halloween Contest is successful compared to other Broadway businesses, Suznovich attributes to the diversity [of the clientele] and Augustavo's leadership.

"Even though we're on Capitol Hill, we're in the gay district...this restaurant has become a community center. It's

not just a gay restaurant on Capitol Hill," he says.

Adding, "It's for all ages- with their children, their grandparents. They see the kind of creativity that comes through the costume contest."

"There is no true requirement here, other than showing up and having a really fun time," Suznovich states comparing it to the larger contests like the Bump, and those held in the local bars on Capitol Hill.

He also believes drag queens and kids play perfectly, "It's exactly as it should be. It's communal. People who live on the hill educate their children about diversity, openness and acceptance. It's not just dressing. It's seeing a man dressed as a woman, transgender and transvestites, gay and lesbian people. It's not having to worry about being looked at or being watched. It's how society lives here."

LOCATION, LOCATION, LOCATION

"There's something to be said about location," Suznovich boasts.

"If I was somebody transgender, would I feel comfortable taking myself to Pioneer Square or Downtown? It's not a question of being visible. It's a question of where do I go where I feel loved and welcomed always. All of Broadway, really, is

where people come because they know acceptance is here."

Both Augustavo and Suznovich spoke of the diversity of the restaurant. "That was [our goal] at the very beginning," The Broadway Grill has evolved into what Augustavo envisioned it would be- a great neighborhood restaurant that is fun and affordable with a friendly staff, due in part to their successful charitable work. Having achieved a purely strong business quality, she feels they have been able to give back to the community that serves them.

In her own words, "Right back at ya, baby!"

ART, CHARITY & CURRENT PROJECTS

Through private donations the "Grill" has supported Children's Hospital & Regional Medical Center and sending kids afflicted with HIV to camp through Rise 'n Shine. The Broadway Grill also participates in Lifelong AIDS Alliance's Dine Out For Life. Staff is trained to 'push' donations through their patrons throughout the year. Next time you are dining, ask your server about donating to a worthy cause through the restaurant.

Augustavo decided to host the artwork of local artist Mary Larsen beginning in 2003. Larsen's

portraits of Seattle's homeless have captivated the city. Augustavo's appreciation for Larsen's strong community service and colorful art style prompted her to use the restaurant as a venue to showcase Larsen's work and to help with her fund raising for the Harborview Medical Center's Pioneer Square Clinic where Larsen works. The first showing of Larsen's paintings at the Broadway Grill yielded sales of over \$20,000 in the first ten minutes.

Lastly, to add another interesting anecdote- while having her hair done at a local salon, Augustavo mentioned how much she liked the "Gwen Stefani" portrait hanging over her stylist's station. The portrait turned out to be by Denise Loder de Luca, daughter of Hollywood icon Hedy Lamarr. Needless to say, this led to the latest exhibition at the Broadway Grill.

This month, the Broadway Grill is proud to host "Glamour Returns to Broadway: Pop Culture Icons," featuring works by De Luca. Notable portraits also include John Lennon, Bob Dylan, Betty Davis, and Hedy Lamarr.

The Broadway Grill is located at 314 Broadway East, Seattle. For more information, call 206.328.7000.

BROADWAY GRILL PROFILE

by Aleksa Manila



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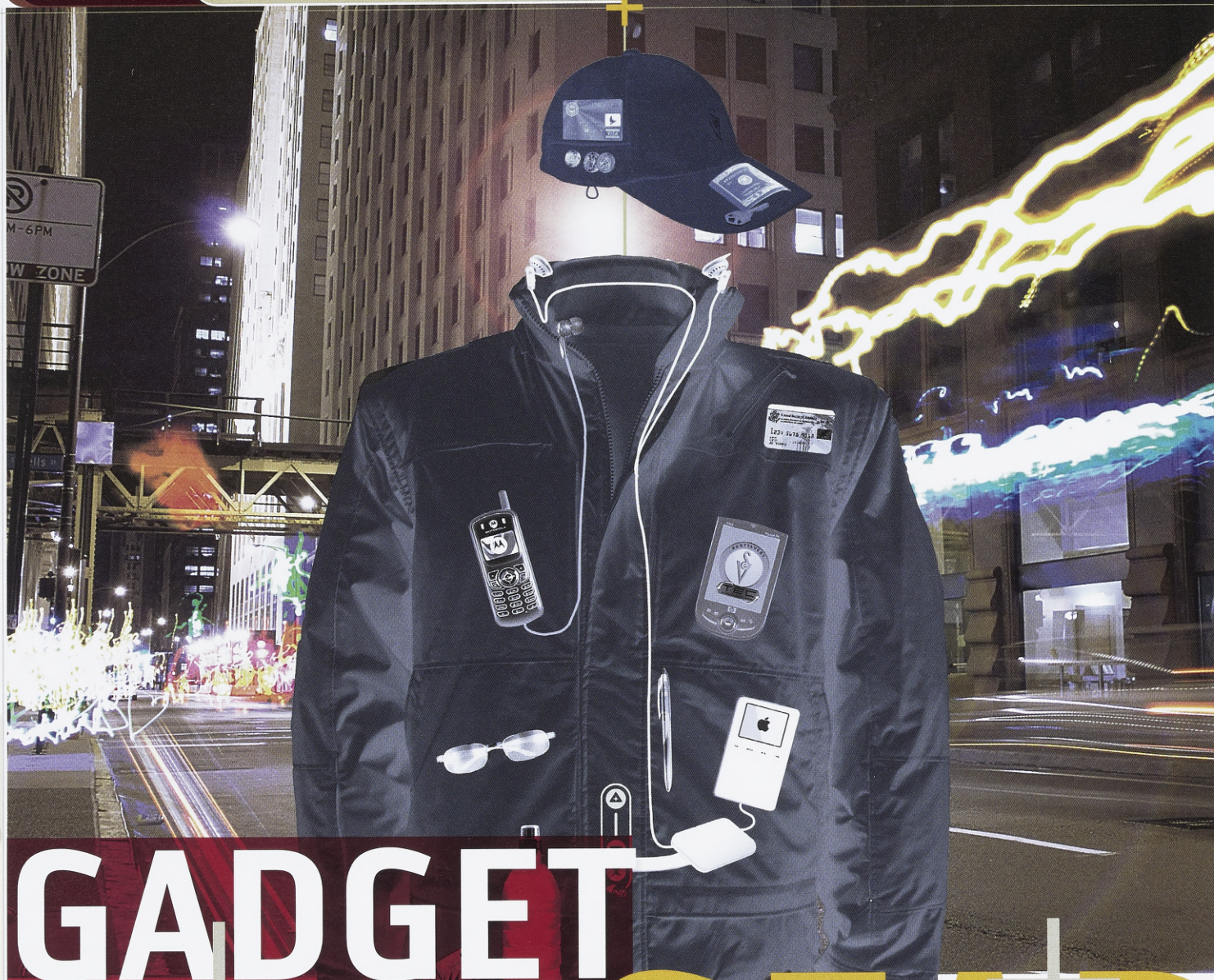
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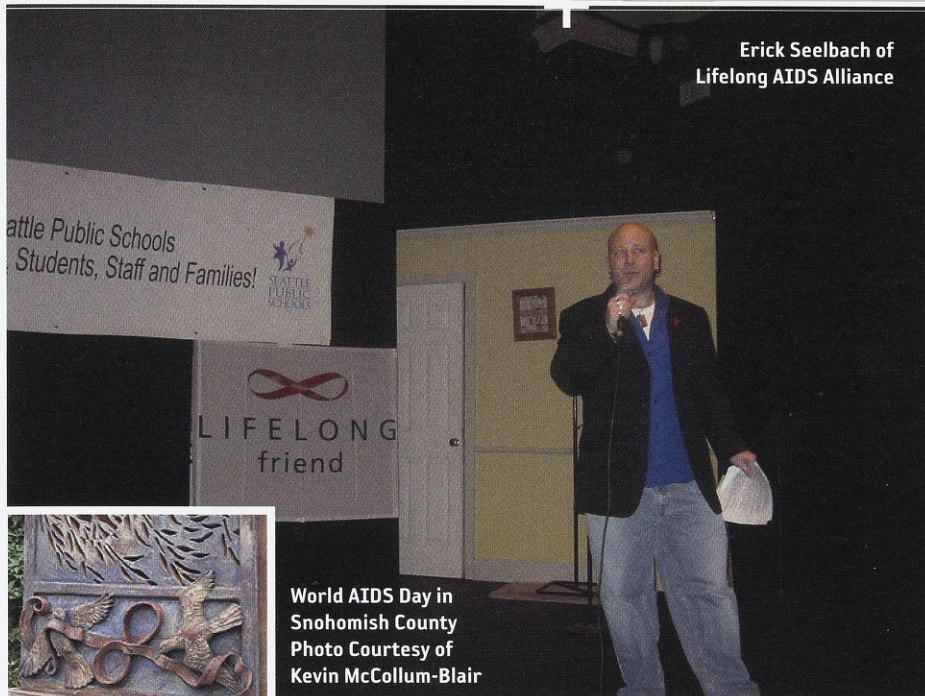
GADGET

WOMEN WHO CARRY PURSES ARE LUCKY—THEY ARE RARELY WITHOUT ROOM IN THEIR SATCHEL FOR “ONE MORE THING”. MOST MEN ON THE OTHER HAND HAVE PLENTY OF GADGETS, BUT FAR TOO FEW PLACES TO PUT THEM.

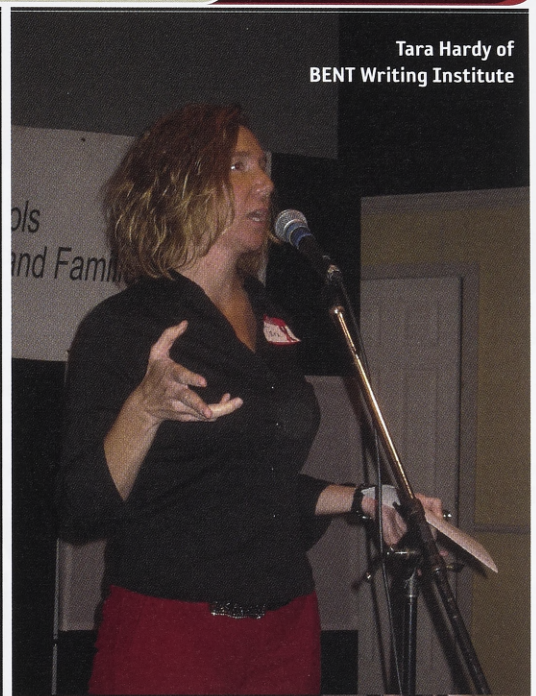
Founder of SeV, Scott Jordan has solved that problem. His products have been featured in many TV shows, including the hit TV Show *Radical Sabaddical*, as well as Japan's hit show, *The World's Most Successful People*. Jordan has brought us a line of clothing that both looks hot, and has enough room to connect us to all the gadgets we love to carry with us as we jog, snog and walk the dog. Introducing the SeV Tactical 4.0 (\$229.99). With 40 pockets and compartments, waterproof, windproof and breathable exterior fabric, Coolmax® mesh lining, removable sleeves and hood, the ability to zip in the SeV Fleece liner, the black, Finetex®,

SeV Tactical 4.0 is the perfect all season jacket. Other key features include: Detachable Cargo Cache™ (DCC), PAN, Weight Management System (WMS), SeV Solar Panel compatibility, patent-pending magnetic closures (14 magnets), ZIP-PIPs, change pockets, Badge Grabber™, CollarConnect™, DeepPockets™, 2 key holders, eyeglass chamois, 4 pen/stylus pockets, AA and AAA battery holders, 2 way main zipper with magnetic windflap, side seam zippers, back pocket access, 2 bottle holders, BudBuckets™, MyMemory™, microfleece chin guard, collar loops, epaulets, baseball cap holder and more.

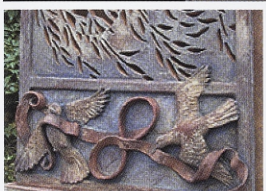




Erick Seelbach of
Lifelong AIDS Alliance



Tara Hardy of
BENT Writing Institute



World AIDS Day in
Snohomish County
Photo Courtesy of
Kevin McCollum-Blair

SPREAD

seattle

WORLD AIDS DAY YOUTH FORUM AT LANGSTON HUGHES PERFORMANCE THEATER

LODER DELUCA AT BROADWAY GRILL



This month, the Broadway Grill is proud
to host "Glamour Returns to Broadway:
Pop Culture Icons," featuring works by
De Luca. Notable portraits also include
John Lennon, Bob Dylan, Betty Davis, and
Hedy Lamarr.

thirtyfive

RECORD REVIEWS / ARTIST PROFILES

SOUND

ONE HAND IN MY POCKET

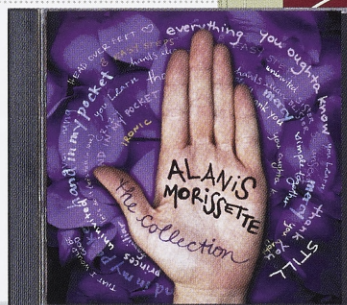
It's been just over a decade that **Alanis Morissette** captured the world's attention with her youth-angst driven music.

It has spoken to generations across the board, but has also become the voice of a new generation, much in the same vain as Nirvana did for their generation, or Led Zeppelin or Elvis did for theirs. After a decade of hit songs and other gems, Maverick records has released *The Collection*: an 18-track set that will be previewed by the seven-time Grammy Award winner's interpretation of Seal's "Crazy," due out in October as the album's first single, with a video directed by **Meiert Avis**.

Alanis handpicked the material on *The Collection*, a work that covers the full spectrum of the acclaimed singer, songwriter and musician's artistry and vision. It includes material from four Maverick studio albums (*Jagged Little Pill*, *Supposed Former Infatuation Junkie*, *Under Rug Swept*, *So-Called Chaos*), Alanis' *Feast On Scraps* DVD/EP, the MTV *Unplugged* album, and her contributions to the soundtracks for *Dogma*, *City of Angels* and *De-Lovely* (in which she acted), plus a song she recorded for *The Prayer Cycle* album.

The Collection will also be available as a CD/DVD Special Edition December 6, with behind-the-scenes footage of Alanis, plus a special limited-edition two-disc gatefold package consisting of the CD and an hour-long DVD documentary tracing the time period from 1995's *Jagged Little Pill* through the present.

"It was a torturous challenge to come up with the songs for this collection record," says Alanis. "Rather than seeing my songs as children, I view them as rooms in the big house that is my life...all of them are a snapshot of a period of time and a passage in my life. I consider this collection to be pieces of that ongoing expression. Some songs were released formally as singles, others, which were personal favorites, speak to the themes that were relevant during the times that I wrote them."



Alanis Morissette
THE COLLECTION
Maverick

A

Ultimately, I put this collection record together to have something to show my great-grandkids one day, and to reflect with objectivity on my own evolution as a writer and singer."

Since emerging in 1995, Alanis has become one of the premiere and influential singer-songwriter-musicians in contemporary music. Her deeply expressive music and performances have earned vast critical praise and a dedicated fanbase that extends throughout the world, with album sales exceeding 40 million.

On *The Collection*, Alanis Morissette at the ripe old age of thirty-one takes a look back--not in anger, mind you--at one of rock's most distinctive and impressive bodies of work. "I've always

felt like acknowledging an era or a chapter of my expression is like a slate-cleaner," says Morissette. "I really see this retrospective as a sorbet between entrees--and an opportunity for me to see where I'm coming from and indicating when I want to start out when I'm writing my next record next year. Also I've done a lot of far-flung things over the years--songs from movies or other projects--and I thought it would great having everything together in one place."

"When I listen to this collection with some objectivity I think, 'Wow, this is someone who is really committed to expressing themselves.' I don't think I would continue doing this in the public eye--and all that goes along with that life--if my purpose for doing it hadn't adjusted along the way. When I was a teenager, I was doing it for so many different reasons. Over the last few years it's become clear that the only reason I'd continue doing it is because it has become a social act, even an act of service, for me. I can share my personal experience and thereby support people in their personal journey--wherever they may be at. Otherwise I'd just sing songs in the shower and take up gardening." ♦



PHOTOGRAPH COURTESY OF MAVERICK RECORDS

NOW IN THEATERS, RENT IS THE "IT" MOVIE OF THE YEAR



Anoushka Shankar

RISE

Angel Records

B-

The sitarist & composer **Anoushka Shankar's** fourth album, *Rise*, which will be released on Angel Records Sept. 27, marks a defining moment in the career of the young woman whose surname is synonymous with Indian music. Having previously recorded strictly in the classical tradition of her father, the legendary Ravi Shankar, Anoushka truly emerges as a potent creative force with her newest release. "It's very much my own music and my journey and who I am right now," says Anoushka, who turned 24 in June. "I felt like I was rising into that. On a personal level, *Rise* signifies growth. It was a step up for me. Not even up, just more into my own." On *Rise*—which was composed, produced and arranged by Anoushka—she collaborated with a select crew of virtuoso Eastern and Western musicians wielding a variety of both acoustic and electronic instruments, often engaging in unexpected ways to create tantalizing new sounds. And while Anoushka's own sitar playing has evolved measurably, there are several tracks on *Rise* on which she eschews the sitar all together in favor of allowing her voice to be heard by way of her compositions and arrangements instead.

The result is a stunning and evocative work that will surely catapult Anoushka into the vanguard of the world music scene.



DJ Kimberly S.

GLOBAL GROOVE

Centaur Music

A+

The wait is finally over as DJ Kimberly S. unleashes her highly anticipated second mixed CD, delivering a high-octane blend of progressive house, soaring vocals and hip shaking beats. *Global Groove*: DJ Kimberly S. marks Kimberly's debut with Centaur, and will be the first of several *Global Groove* CDs Centaur has planned for 2006. Since the release of her chart-topping debut CD, *Rapture*, DJ Kimberly S. has captured worldwide attention on the club and circuit scene, bringing her uplifting and seductive sound beyond borders to every corner of the globe. Now with her entry to Centaur's *Global Groove* series, fans everywhere can continue experiencing the energy Kimberly brings to the dance floor through twelve flawlessly mixed tracks of hot dance hits and soon-to-be club classics. "This new collection really reflects today's west coast sound," explains Kimberly. "It combines popular and upbeat disco house grooves with some edgier tribal beats to really represent the power that lyrics, rhythm and melody can have together. It's definitely a set of 'prime time' music." centaurmusic.com.

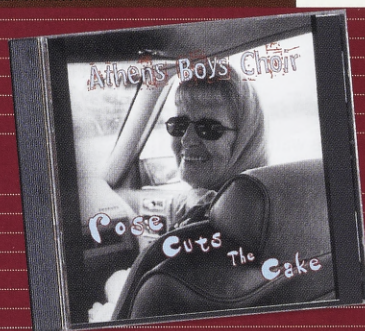
When a CD boasts the artist as "The Athens Boys Choir", depending on musical tastes it could be tossed aside without a second look. But beware as if the name is simply a performance persona for an innovative spoken word artist known simply as "Katz", you could be missing an incredible artist. Katz, a female to male transgender spoken word artist uses his poetry to entertain and inform. Transgender issues are one of his hot topics as well as politics, homosexuality, hate crimes, and amazing satirical wit that burrows its way into the listeners brain. With his Jewish roots and cowboy boots, Katz hails spoken word as "cheap therapy". His pieces take a brave dive into a deep pool of personal, political, and sexual perspective. As The Athens Boys Choir he has toured nationally since 2003, performing with such artists as the Indigo Girls, Bitch, The Butchies, Danielle Howle, and Michelle Malone. He has also opened for poets of HBO's Def Poetry Jam on more than one occasion. What started as a true love of writing since childhood has turned into a blissful career. With one CD already released on Daemon Records and another one in the works, Katz/The Athens boys Choir is a force to be reckoned with.

Katz/Athens Boys Choir

ROSE CUTS THE CAKE

Daemon Records

A-



Anita Baker

CHRISTMAS FANTASY

Blue Note

B

Grammy-winning singer **Anita Baker** gave her fans a reason to rejoice this holiday season when Blue Note released *Christmas Fantasy* on October 4th, her first-ever disc of Christmas music. Produced and arranged by Baker and **Barry Eastmond**, the album mixes traditional Christmas carols ("God Rest Ye Merry Gentlemen"), standards ("I'll Be Home For Christmas"), re-imagined classics ("Frosty's Rag"), Broadway show tunes ("My Favorite Things"), and three new songs by Baker and Eastmond ("Moonlight Sleighride," "Family of Man," and "Christmas Fantasy"), all tied together with Baker's warm, rapturous voice. Anita enlists the help of a few friends in her *Christmas Fantasy*, including Joe Sample on piano, Larry Carlton on guitar, Nathan East on bass, Ricky Lawson on drums, and jazz quartet The Yellowjackets. *Christmas Fantasy* comes on the heels of 2004's gold-certified *My Everything* (Blue Note), her first album of new material in 10 years.



This has been a mixed bag of some really good movies and some really awful ones.



SWANNER AND JUDD

SWANNER

Harry Potter and the Goblet of Fire ★★★★★

Rent ★★★★★

Brokeback Mountain ★★★★★

JUDD

Harry Potter and the Goblet of Fire ★★

Rent ★

Brokeback Mountain ★★★★★

SWANNER I love this time of year because all the real movies come out—not the crap they shoved down our throats this summer. Going to the theatre this fall has been a pleasure. Where do you want to start on this lovefest?

JUDD I know where I'd like to start forgetting these so-called "real" movies, but unfortunately the bartenders at the Merc have started giving me A.A. flyers as cocktail napkins. Why don't you start, and I'll chime in when I think I can offend someone.

SWANNER I've been waiting for *Harry Potter and the Goblet of Fire* since I read the book and I wasn't disappointed in the least. At almost three hours the movie still just zooms by. When it ended, I wanted to see it again.

JUDD This is my first Harry Potter movie. I expected nothing and that's exactly what I got. It was mind numbing. It was like watching a filibuster.

SWANNER Mind numbing? It's Harry Potter! How could you not be thrilled through the maze, the mermaids and the dragons? What about Cedric Diggory and Viktor Krum (who are both over the age of 18, by the way)? When it comes

out on DVD I'll probably watch it a hundred times.

JUDD OK, Victor Krum was hot. In fact, all the students in his school were hotties. But the maze, mermaids, and dragons? Who cares other than dorks rolling 20-sided dice! Sorry dorks.

SWANNER We also saw *Rent*. The big screen adaptation of the Tony/Pulitzer prize winning Broadway musical about a group of Bohemians in New York in 1989. There were a few songs missing and they had to adapt it to the screen, but I felt a deeper tie with the characters than I did from the second balcony. I've already seen it twice. This will be the film that defines director **Chris Columbus's** career.

JUDD I was looking forward to *Rent*. I hadn't heard the music and had no idea what it was about other than it had a cult following and won a Tony. All I can say to that is 1996 must have been a crappy year for Broadway! *Rent* was awful. The music sucked and the plot sucked. Everyone had AIDS—although they only addressed the issue with one character. The others had it "just because." The cast was pissed because they were being evicted because they didn't pay their rent. Guess what? If I

don't pay my rent, I'll get evicted too. That's life. One of the love stories involved an ex-junkie dating a junkie, and it didn't work out. REALLY? I didn't see THAT coming! And again, they didn't even address her drug addiction or try to help her. It was like, "Really, you use heroine? Huh..." 525,600 minutes later they find her homeless in a park. Shouldn't they have done something before that? And that whole B.S. scene Maureen did about the cyber-cow? What the hell was that? The only decent plotline in that whole train wreck was between Tom Collins and Angel, and even that was a bit stretched. And the time period—there were so many mistakes it was just confusing.

SWANNER Train wreck? It's a movie about people who have AIDS. You probably didn't like *Pirates of the Caribbean* because it focused too much on Pirates. As far as them not trying to help her...did you watch the movie? The whole middle was Roger trying to help her kick it. It's a period piece, and sure, the way AIDS is treated has changed but we are taking a step back in time...hello! I've also heard that some critics are complaining that the cast is too old for their roles. For once most of the Broadway cast is reprising their roles and I applaud it. Remember when Streisand did *Hello Dolly* and every-

one complained she was too young and why not put Carol Channing in the role? How could you hate this? Shouldn't you be saying Bah Humbug and throwing people out of their homes on Christmas?

JUDD Screw you! I am not a Scrooge, I've done plenty of nice things in my life—like the time I... Something will come to me. The age of the characters didn't bother me—there was so much more to hate like the score...the jarring unmelodic lyrics...a flimsy plot—what's a couple extra wrinkles? The ONLY good thing about *Rent* was the diversity of the cast and fact that Tom Collins was portrayed as a masculine, out and proud gay black man and not a gay male version of Butterfly McQueen.

SWANNER One day when you acquire a soul you'll realize how wrong you are about not just *Harry Potter* and *Rent*, but about life. Our last movie, *Brokeback Mountain*, has made some big Oscar buzz. It tells the story of a love that can never be between two cowboys in the early 1960s. Are you going to crap on this one too?

JUDD I've met plenty of people at the crossroads and acquired their



souls. Maybe you'd like to trade me yours for some discernment? *Brokeback Mountain* is a movie that has deserved all the accolades it's been getting. Everything about it is art: the plot, the direction, the cinematography, and the acting. Heath Ledger deserves an Academy nod for his portrayal of closed-off cowboy Ennis

Del Mar. *Brokeback Mountain* is one of this year's few must-sees.

SWANNER You're serious? You liked something? I mean, I agree completely. Oh, wait—is this where you make fun of me because I liked yet another love story? Seriously...I hate you!

JUDD Yes, I loved *Brokeback Mountain*. When a movie isn't sugarcoated crap I'll like it. Instead of formulating a movie for easy marketability and big dollar earnings, Ang Lee created a film with a heart and soul that probably won't make much money but will make a lasting impression on those that see it. This is what real filmmaking is about: art, feeling, creation. I like love stories—when they're plausible. *Brokeback* addressed Ennis' struggle of not wanting to be "queer" and Jack's struggle of not getting what he wanted from Ennis. It showed the physical and emotional pain that each man went through without giving in to cheesy clichés. It addressed issues that are too heavy for most audiences, straight or gay. Everything that happened in that movie happened for a purpose. There was no wasted movement. No wasted shots. It was beautiful.

SWANNER Some days I feel I just don't know you anymore.

JUDD What can I say? I'm a riddle wrapped in a mystery inside an enigma.

SWANNER If that means you're an idiot, then I'd have to agree.

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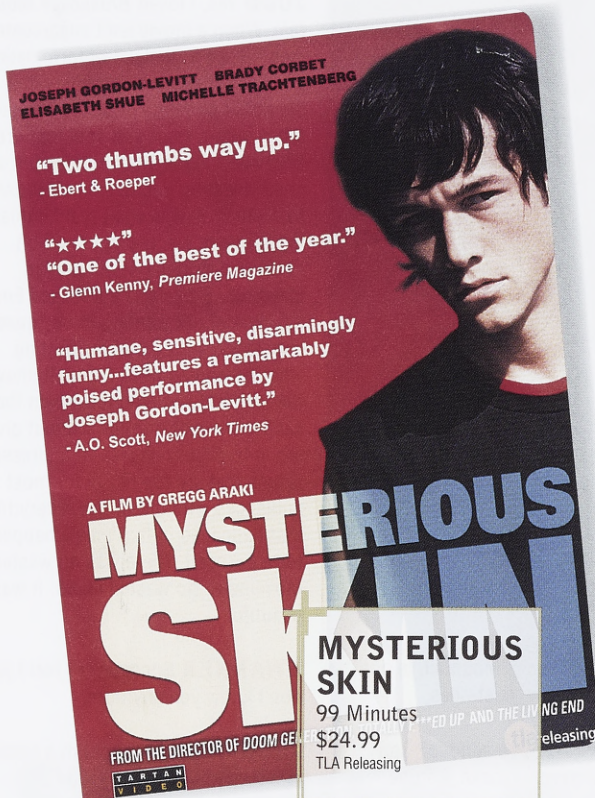
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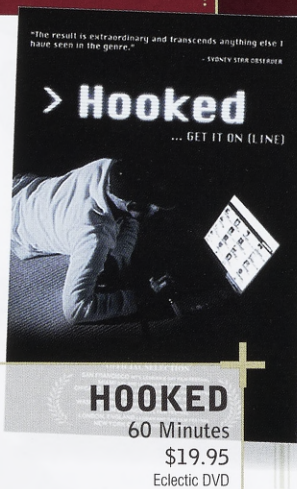


Brian Lackey (Brady Corbet), a troubled 18 year-old, growing up in the stiflingly small town of Hutchinson, Kansas is plagued by nightmares that he may have been the victim of an alien abduction. Neil McCormick (Joseph Gordon Levitt) is the beautiful outsider with a loving but promiscuous mother (Elisabeth Shue). Neil's pursuit of love leads him to New York City, while Brian's voyage of self discovery leads him to Neil who helps him to unlock the dark secrets of their past. Based on the acclaimed novel by Scott Heim, *Mysterious Skin* explores the hearts and minds of two very different boys who come to find the key to their future happiness lies in the exorcism of their collective demons.

THE
DVD

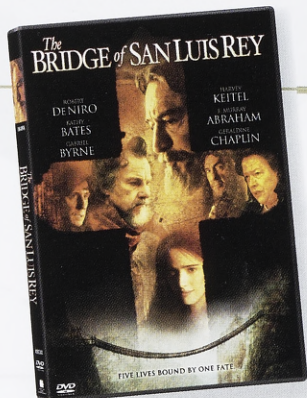
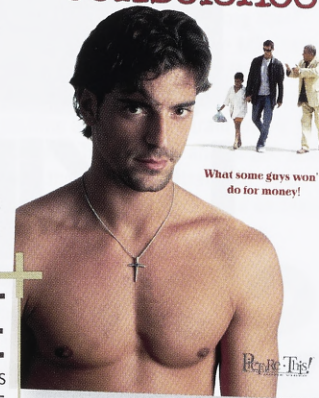
shelf

Hooked is a documentary film exploring the "online cruising" phenomenon through the stories and reflections of gay men from around the country. Within the gay culture, online cruising—going online to meet other men and arranging an immediate, real-time sexual encounter—is rapidly emerging as a prime pastime. The implications of this Huxlian game range from simple, "no-strings", libido-fulfilling sex to deeper, darker issues concerning how we relate to other men, as well as to society in general. Further, depression, loneliness, and addiction seem to be recurring themes in the stories of men becoming "hooked" on online cruising.



Mauro (Maurizio Mattioli), a 50-year-old, male nurse from Rome, lives a quiet life alone with no family and very few friends. To please the head physician of the hospital where he works, Mauro agrees to take an illegal immigrant boy to the border of Switzerland to meet new, adoptive parents. Rollo (Valerio Foglia Manzillo), a great-looking, young gangster with problems of his own, accompanies them on this trip. In time, Mauro and Rollo develop an unlikely bond, as they come to realize the bleak future in store for their young charge.

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Set in Peru during the 18th century, five people, on separate journeys for different reasons, cross the bridge at San Luis Rey by happenstance at the same time on the fateful day of July 20, 1714. When the bridge collapses, all five plunge to their deaths in the deep gorge below. After their burial, Brother Jupiter (Gabriel Byrne) embarks on a controversial study to determine the connections between those lost in the catastrophe. Along with *The Inquisition*, presided over by The Archbishop of Lima (Robert De Niro), they work to establish a theory in memoriam of the victims and unravel the mystery of the bridge and the ties that bind its victims. Also starring Kathy Bates and Harvey Keitel.

PRINT

THIS CHARMING FAN

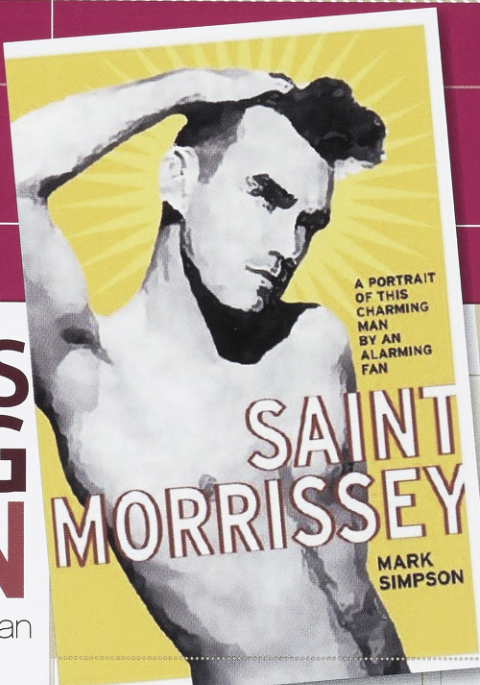
compiled by Michael Shanahan

One of the most influential figures in alternative rock, Morrissey's legendarily sensitive, melancholy persona made him a highly polarizing icon, reviled in some quarters with nearly the same intensity he inspired in his passionately devoted fans.

As the lead singer of the Smiths, arguably the most important indie band in Britain during the '80s, Morrissey's theatrical crooning and literate, poetic lyrics—filled with romantic angst, social alienation, and cutting wit—connected powerfully with a legion of similarly sensitive, disaffected youth. Yet as much as his fan base revered him, Morrissey was also criticized—sometimes fairly, sometimes not—for his self-absorption and determinedly miserable

outlook (others simply couldn't stand his effeminacy). By the time Morrissey firmly established himself as a solo artist, that cult had grown to the point where he became more popular in the U.S. than in his homeland, where he was frequently dogged by controversy. There is no other contemporary artist who is so famously difficult, so seemingly enigmatic, and so passionately loved by his fans as Morrissey. From the moment he caught the public's eye in the early 1980s as the iconic front man of the Smiths, and through his subsequent solo career, the patron saint of misfits has fascinated and baffled in equal measure. Yet, as Mark Simpson argues in

this wickedly funny and deeply sacrilegious "psycho-bio"—told through the lens of his own obsession as a lifelong fan—Morrissey isn't quite so enigmatic as he might appear. To understand this most private (and sexually ambivalent) of stars, one need only uncover the countless clues to his personality in his startlingly candid song lyrics and his innumerable provocative interviews. Simpson deftly explores why Morrissey bewitched a generation—and why he remains as intriguing as ever. In fact 2004 was Morrissey's best year to date, bringing his biggest-selling album, a sold-out tour, and the adulation of legions of new fans.

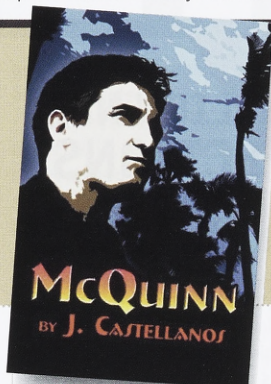


Saint Morrissey

Mark Simpson
Hardcover, 257 pages
TOUCHSTONE

McQuinn

J. Castellanos
Softcover, 292 pages
ST. MARTIN'S PRESS
ISBN: 1413790674

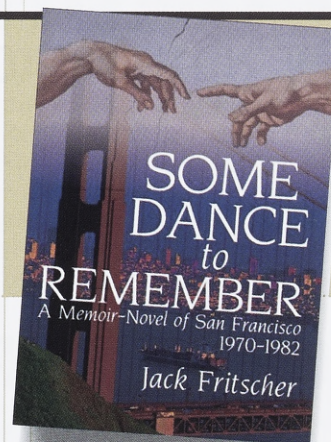


LAPD detective Felipe McQuinn's penchant for solving crimes in unorthodox fashion is appreciated by some. Not so by his bosses. McQuinn too closely resembles those he chases. One crime dealt with by McQuinn in his inimitable way is one too many. Fleeing arrest, he arrives in Rio de Janeiro, opens a bar in ritzy Ipanema, and begins a new life carioca style. The CIA, aware of McQuinn's strengths and flaws, seduces him into recovering a dangerous chemical hijacked in the high seas by disguised Cuban Special Forces. Castro's objective: To use the substance to eliminate a rising insurgency operating in the same rugged mountains the Cuban leader emerged from four decades

before. In the midst of hurricane season, McQuinn infiltrates the island. The unruly ex-cop, with the aid of underground resistance and a CIA paramilitary team, must recover the chemical before Castro eliminates the first real threat to the survival of his tyrannical regime. It is rare that a book can capture the imagination enough to stand out against the mass-generated pulp novels of today's top writers. Yet McQuinn stands alone, and is a solid voice in an unrelenting sea of blabbering formulaic novels—if they can be called that. A fun read if there ever was one.

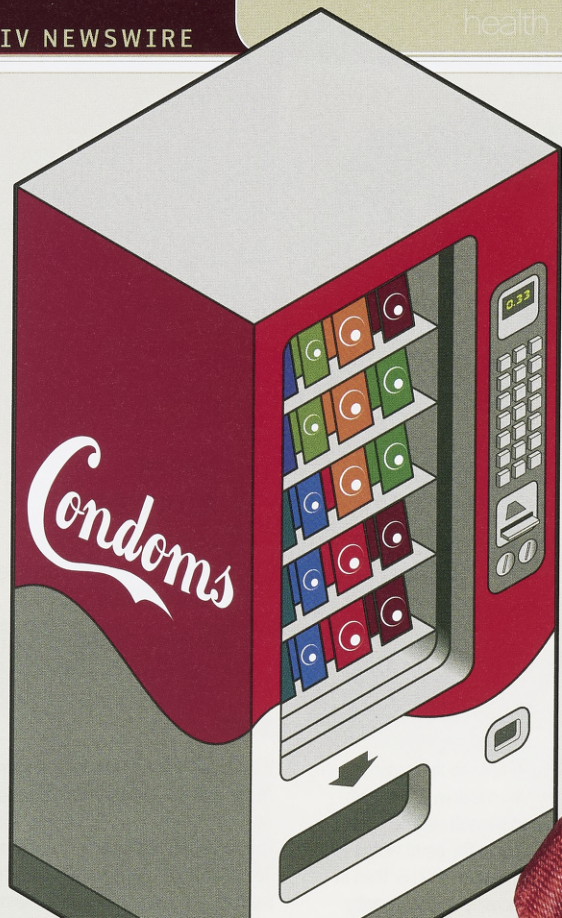
Some Dance To Remember

Jack Fritscher, PhD &
Softcover, 437 pages
HARRINGTON PARK PRESS
ISBN: 1560233273



See what it was really like at the golden age of gay liberation—back to the 70s in San Francisco! The Harrington Park Press is proud to bring this classic of gay literature to a new generation of readers! Some Dance To Remember: A Memoir-Novel of San Francisco 1970-1982, out of print for over a decade, has been referred to as "the gay Gone with the Wind." But such words do not do justice to this story. Some Dance To Remember uses the quintessential gay love story between a writer and a bodybuilder to capture the tone, setting, style, events, and essence of the Gay Liberation Generation of the 1970s. It is a lyrical romance, a comedy, a tragedy—all this and more—wrapped up in the historical context of the life and times of San Franciscans during

the decade that changed the world. You'll never forget this story of life, love, and loss, and the extraordinary San Francisco storyteller who lived it. This historical epic seethes with sex, love, and passionate characters with unique motivations. Lives are built, lives are destroyed. This sweeping memoir-novel tells the story of the golden mythic time after Stonewall, Castro and Folsom Street, Harvey Milk and mysterious "gay cancer".



SHANGHAI TO EXPAND NUMBER OF CONDOM VENDING MACHINES

To promote safer sex and help check STDs, Shanghai plans to install another 1,200 condom vending machines in the city, nearly tripling the 700 condom machines it has now. The machines will be positioned in entertainment venues, residential communities, and areas where migrant workers gather. Two hundred of the machines will dispense condoms free of charge.

GLAXO HOPES TO ADAPT MEASLES SHOT FOR HIV

Plans to jointly develop an experimental AIDS vaccine by fusing HIV genes onto an existing vaccine for measles were recently announced by GlaxoSmithKline and France's Institut Pasteur. Since the measles vaccine is known to provide very long-lasting immunity, Glaxo officials believe "piggy-backing" an AIDS vaccine onto it is a promising approach. The partners hope to begin clinical trials within about three years.



HUD ANNOUNCES HOUSING GRANTS FOR PEOPLE WITH HIV

California will be among 15 states to benefit from a special \$19 million federal Housing and Urban Development (HUD) grant for people with HIV and AIDS. The new HUD funding will help get eligible clients off waiting lists over the next three years, and can also be used to hire housing coordinators or other staff to assist clients through the process.

The special grant is in addition to \$282 million budgeted nationwide for housing assistance to those affected by AIDS, said a HUD spokesperson.

HIV

5 MILLION NEW INFECTIONS IN 2005

Almost 5 million people were infected by HIV globally during 2005, the highest jump since the first reported case in 1981. This takes the number of people living with the virus to a record 40.3 million, says the United Nations. The number of those who died from the virus this year is placed at over 3 million, including 570,000 children.

Nine out of 10 people in developing countries do not know their HIV status, say U.N. officials. In southern Africa, where the infection rate among pregnant women is now close to 30 percent, deaths among those ages 25 to 44 had more than doubled. Only one in 10 Africans, and one in seven Asians who need anti-retroviral treatment actually receive it.

Additionally, more than 20 years into

the epidemic, knowledge about HIV transmission in many parts of the world, including southern Africa and south Asia, is alarmingly low. In India, an official with the country's AIDS office said that 70 percent of Indian sex workers either did not know what a condom was or how to use one.

However, on the brighter side, the U.N. reported that "because of recent treatment scale-up since the end of 2003, between 250,000 and 350,000 deaths were averted in 2005."

CARNIVAL PROMOTES SAFE SEX TO STUDENTS

University of Miami students recently sponsored a carnival to promote HIV/AIDS education and awareness. Its attractions included fried chicken, dancing, games and cotton candy, as well as condoms, lubricant and penis replicas that were used to demonstrate proper condom usage. "People are receiving education about a very serious disease, while having fun," said the event's chairperson. Responsibility, safety and awareness were the carnival's messages.

500 T-CELLS PUTS FOLKS AT 'NORMAL' RATE

People with HIV and CD4 cell counts over 500 have a death rate that is not significantly greater than the general HIV-negative population, says a recent French study.

The study analyzed the mortality rate of 2279 people enrolled since 1987 in a hospital-based surveillance system of HIV infection in southwestern France. All had started protease inhibitor-based anti-retroviral therapy between 1997 and 1999. In the group of 549 people who had at least two CD4 counts during that time over 500, no count under 500, and no viral load over 10,000 in the preceding year, seven died (but not all from AIDS-related conditions). When compared to people in the general population of the same gender and similar age, said the researchers, this mortality rate was very nearly normal.



Friends Lost in DECEMBER IN LOVING MEMORY

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Felix Oramas

DECEMBER 1986
Rick Hernandez

DECEMBER 1987
Ron Parsons

DECEMBER 1988
Linda Cottrell
David Marus
Richard Vaughn
Ralph Trainor
Sylvester

DECEMBER 1989
Kenneth Allen Karrish
Bill Quinn
Donny Dingler
Roy Frisch
Al Valdez
Bill Lemen
Stan Miguel-Ward
Wayne Rasmussen
Bob Ferrell
Bruce McDonough

DECEMBER 1990
Jimmie Collier
Gary Batchner
Johnathan Francorow
Willis James
Edward Lennane
Jim Nolan

DECEMBER 1991
Stan Hadden
Father David Myers
Charles James
Hribal, Jr.
Tommy Gossett
Leonard Wilcox
Gilbert Lopez

DECEMBER 1992
Michael Patterson
Jim Graham
Michael Barrett
Jim Scaman
Jerry Dye
Margaret Coelho
Xavier Franco

DECEMBER 1993
Kim Ingraham
LeRoy Davidson
Ed Walker
Mary King
James Edward Graves
Cliff Clark
Paul Contreras
Rod Ashley
Alfred H. Gaul, Jr.
Kenric Brown
Michael Callen

DECEMBER 1994
Gary Smith
Ronnie Neal
George Smith
Gregg Cranert
Ric Marino
Linda L.
Brook R.

Robert Darrell
Lippincott
Damon Wilson
John Kiely
Philip Johnson
Sammy Slater
Jerry Moyer
Mike Davis
Michael Naber
Henry Mejia

DECEMBER 1995
Perry Florio
Michael Brooks
David Bell
David C.
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James Jumper
Eric Mask
Bill W.
Billy V.
Kent Hull
William C.
Bridgette R.
Richard Steven Sykes
Robert P.
Charles J.
Michael Mears

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Paul Arthur Young
Robert Kelly
Emanuel C.
Mike Smith
Verne B.
Eric L.
Roger Dale Helms
Chuck D.
Scott Deering
David Cannales

DECEMBER 1997
Kirk Derby

DECEMBER 1998
Jeff Smith
Michael M.
Cecil S.

DECEMBER 1999
Reni O.

DECEMBER 2000
Gary Shaw
Thomas Scott Mountain

DECEMBER 2001
Keith Thomas
("Sammy Joe")

DECEMBER 2003
Gregory Paul O'Neill
Rashidi "Roc" Ahmad

DECEMBER 2004
Clifford Carte
Kathryn LaMadrid

YEAR UNKNOWN
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Frank Wasco
Billie Washington, Jr.
Rick Witnah
Willie Young

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MGW's IN LOVING MEMORY
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NEWSWIRE

by Sonya Cox

At the main campus patio where the event was held, students handed out brochures about HIV, AIDS and other STDs to the many students in attendance, and provided information about where to obtain free screening. Miami's local AIDS service organization promoted free 20-minute rapid testing and distributed free lubricants, as well as male and female condoms to students.

SYPHILIS RATES RISING, GONORRHEA RATES FALLING

Gonorrhea has fallen to the lowest level on record in the U.S., while the rates of syphilis and chlamydia are on the rise, federal health officials recently reported.

The rate of reported early-stage syphilis was up 29 percent since 2000. In 2004, about 64 percent of reported early-stage syphilis infections occurred among men who had sex with men, up from 5 percent in 1999, said CDC officials. They said they hope stronger efforts to educate gay men

and others about syphilis will help arrest the infection trend.

London researchers say that syphilis, a potentially deadly disease that first shows up as genital sores, tends to peak at eight- to 11-year intervals because human immunity to the disease goes through cycles. Sexual behavior affects the overall number of people infected, but regular ups and downs are typical.

The CDC says this may partly account for the current rebound in syphilis, but a primary reason appears to be an increase in risky sexual behavior.

Gonorrhea does not follow the same pattern of peaking at intervals, said the London researchers, and rates have been gradually falling since the 1980s.

The chlamydia rate among sexually active young adult women rose about 6 percent from the year before. But researchers said it is not clear whether the rise represents a real increase in the prevalence of the disease, or simply reflects better awareness and detection.

All three diseases are caused by sexually transmitted bacteria. The CDC says there may be as many as 700,000 cases of gonorrhea each year, and as many as

2.8 million new cases of chlamydia each year. Syphilis has become relatively rare in the U.S. While the total number of annual cases is probably no more than 10,000, and detection is much better for this disease, health officials are concerned about the steady rise in cases.

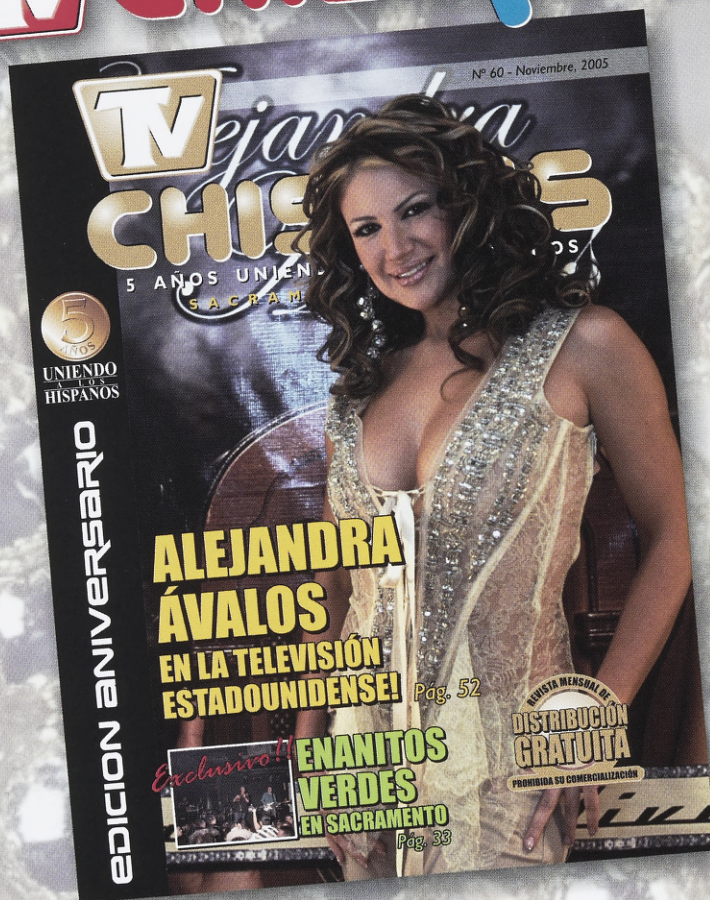
BRITAIN MARKS WORLD AIDS DAY WITH FUNDING DONATION

In acknowledgment of World AIDS Day, British Prime Minister Tony Blair announced that his government will donate \$48 million to the International AIDS Vaccine Initiative, plus \$13 million to help develop HIV microbicides.

"The AIDS crisis represents a human tragedy for the more than 40 million men, women and children suffering from the disease around the world," Blair said. "As president of the G-8 and the EU (the Group of Eight international government powers, and the 25-nation European Union), the UK is showing leadership in the global fight against AIDS through a strong commitment to increased prevention and treatment."

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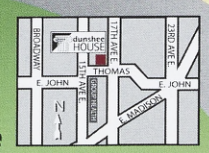
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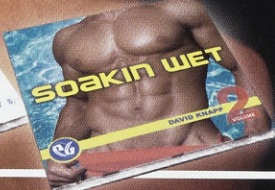
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DJ Kimberly S.
Includes new songs from
Amuka, Veronica, Ari Gold,
Gioia Bruno, Luz Divina,
The Sweet Inspirations,
plus the radio hit "No Strings"



DJ David Knapp
Five #1 hits from Jody Watley,
Barbara Tucker, Georgie Porgie,
Vernessa Mitchell and Sisaundra,
plus Funky Green Dogs, Ceevox,
Chus & Ceballos, Peter Presta



DJ Junior Vasquez
Exclusive new remixes of
"Stand Up For Love" Destiny's Child,
"Stupid Like U" Fanatic & Deborah Cox,
plus
Vernessa Mitchell,
Superchumbo,
Cissy Houston,
Simone Denny,
Jason Walker

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